

# CREATIVE



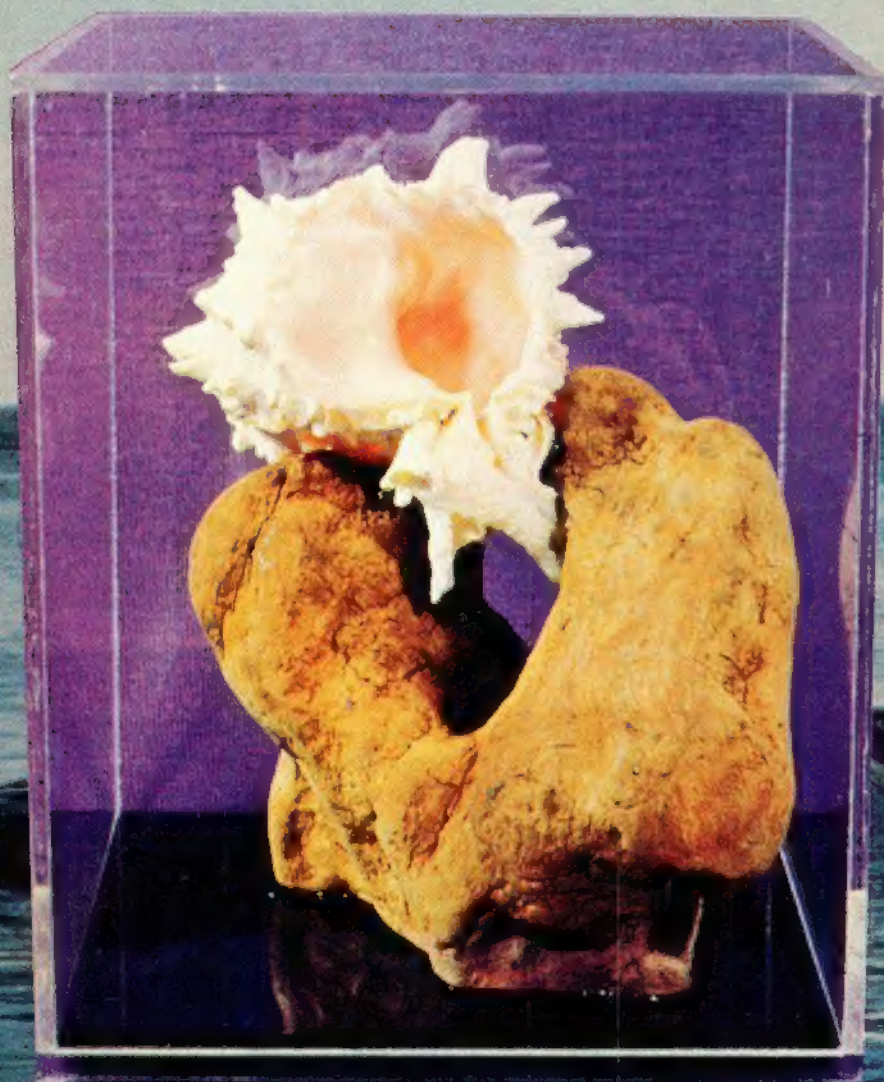
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JULY 1973

No. 33 60¢

# CRAFTS

*This Month:* **HOW TO MAKE  
APPLEHEAD DOLLS**



HOBBY SHOW NEWS

CEMENT MOSAICS

JUNK SCULPTURE

PARADE FLOATS

FOLK PAINTING

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WHOLE NO. 33

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## COVER

A portion of the beautiful Maine coastline, photographed by Wayne Daniels, forms a backdrop for shell sculpture by Leni and Stuart Goodman (page 28) and an applehead doll by Edie Michaelson (page 34). Cover design: Viola Kaps.

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## Sybil's Scratchboard

This July issue is the second of the two new issues added to our publication schedule. With the August issue we will return to our bi-monthly schedule until next Spring. Don't forget there's still our other "extra," the big *Creative Crafts Christmas Annual*, to look forward to. We think you'll all want to be in on that, for we are planning to make it chock full of holiday craft ideas.

We thoroughly enjoyed putting together this summertime issue, and hope that you will enjoy some of the crafts we've presented here. We know that Edie Michaelson's applehead dolls will make a hit with many of you who have written to us requesting either information on this craft or a copy of our August 1970 issue, which also featured these dolls (but is no longer available). In this issue's article on this popular craft, Edie, in the generous spirit so typical of crafters, shares all her doll making secrets. We're sure you'll want to try to create some "characters" of your own with the techniques she describes. We'll follow up a few months from now with her directions for making appleheads with papier mache bodies.

Faith Rogers' article, "Music from the Hills," will, we hope, inspire many of you not only to assemble and decorate a dulcimer, but to learn to play it as well. We understand that it is considered to be the most easily learned of all instruments. We should caution you, however, that the young lady (Sybil Harp, Jr.) pictured on page 43 is not demonstrating the correct way to hold a dulcimer. At the time that the picture was taken, she was completely unfamiliar with the instrument, but has since studied the book mentioned in the article and has learned not only to hold it properly but to play it as well.

Remember that our August issue will be on the newsstands in just thirty short days—July 13th, to be exact. We've been saving some really exciting things for then, including bright papier mache patio decorations and buffet accessories, directions for shisha mirror embroidery, everything you ever wanted to know about drying flowers, and lots more to fill your summer days with crafting pleasure. See you then.

*Sybil*



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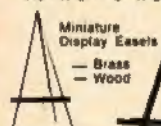
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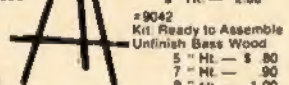
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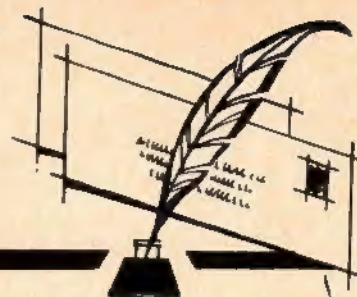


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# LETTERS

Letters from readers are welcome. Those deemed of greatest general interest will be printed in our Letters From Readers section.



## Girl Scout Sampler

I thought perhaps you would like to hear about the Girl Scout sampler on drugs (an applied skull and crossbones on a Girl Scout trefoil flanked by a hypodermic needle and embroidered poppies and marijuana) mentioned in your April '73 issue in the "Craft News" column.

The assistant leader, Mrs. Bobby R. Ferrell, who planned the sampler and helped execute it is a subscriber to your magazine, a talented seamstress and craft person, and a very good friend of mine. The Girl Scout Troop that made it is a very special group, all of them students at the Palmer Memorial center in Kingsport, Tenn., which is a treatment center for children with cerebral palsy and other forms of brain damage. The Troop is made up of all age levels: Brownies, Juniors, Cadettes and Seniors, and almost all of them have severe physical handicaps. The girls come from the surrounding area of Johnson City and Bristol, Tenn. and southwest Virginia, and meet one hour a week during the school lunch period. The Troop does lots of camping and it made two long trips for the Cadettes and Seniors to Juliette Lowe's home in Savannah, Ga. and to Washington D.C.

We were thrilled that you mentioned us in your magazine.

Charlotte G. Finucane, Leader  
Girl Scout Troop 218  
Appalachian G.S. Council

## A Sticky Problem

Mrs. Lahee wrote us some time ago asking if we knew of an adhesive that was absolutely non-staining and non-marring to firmly affix miniature ornaments, china and other tinies to her displays. It seems mini collectors have a common problem in holding their displays together while being transported from one place to another. A fixative is needed that will release its hold immediately for re-arrangement of the objects. Mrs. Lahee has come up with an answer to her own question, and we think other mini fans will benefit from her discovery.

Thank you so much for the work you did in trying to answer my query on an adhesive to fasten mini collections together. I put a lot of effort into it too, asking people in bizarre occupations who clearly thought I was peculiar and purchasing more products than I could afford in the hope they would work. When I found the answer—it was simple.

You have doubtless seen those little flat cards with 15 little round blobs of wax, looking like paraffin, at candle counters (Colonial Candle Co. of Cape Cod, Inc., Hyannis, Mass. calls them "Candle Stix"). These blobs of wax firmly hold candles

straight in any oversize holder or container, and just two pinhead blobs will fasten a tiny picture firmly to a dollhouse wall until you want to take it off. A miniature table with bowls and vases fastened to it with this stuff can be turned upside down with no harm. It's wonderful!

I haven't used it enough to learn of any drawbacks, but as far as I can see, it doesn't even stain cloth. A friend of mine told me that her dollhouse, all set up with "Candle Stix," traveled a couple of hundred miles perfectly. However, when she removed the grandfather clock, alas, it pulled up a bit of the soft wood floor. We both thought that the conclusion to be drawn, was not that the material was unsatisfactory, but that one should exercise greater care in easing things apart, especially "large" pieces of furniture.

Katharine L. Lahee  
Northfield, Vt. 05663

## Illinois Bronze Paints in Canada

Thank you for your recent inquiry concerning a source of supply in Canada for our products.

We do maintain a \$50 minimum on all direct orders sent to the factory. Due to the current regulations covering import into Canada of aerosol paint products, we are no longer in a position to effectively supply distributors in the Canadian market place.

Listed are three dealers in the Detroit, Mich. area who may be contacted regarding our products: J.L. Hudson Co., Detroit Florist and Creative Crafts.

Phil Zohn  
Sales Service  
Illinois Bronze Powder & Paint Co.  
Lake Zurich, Ill. 60047

This company's specialty spray paints were tested by us and written up in the Feb. '73 issue of Creative Crafts. These paints are available at hardware, paint, hobby and craft stores, and lumber supply houses. Ed.

## An Egg Story

The April issue is delightful, chock full of my first love—EGGS! I thought my beginning in eggs might be of interest to some of your readers. In 1953 I was a Director of Red Cross Youth, and while visiting one of our schools, was introduced to "The Egg Tree" inspired by the story *The Egg Tree* illustrator and author, Katherine Milhous. There on the stage was the beautifully decorated tree that the entire school had contributed to. A child sat on the stage and read the story to the assembly. This inspired me to adopt this as an annual project for my thirty-eight schools.

A small group from the above school, with Principal and Faculty members, visit-

JULY 1973



ed Miss Milhous in her Philadelphia home. She was charming, and I am so proud to say that ever since we have been corresponding. We have sent her a picture of every tree we have done. Our most exciting tree was a ten-foot white birch, which we had for five years in the Princeton Public Library. One thousand sixty-eight eggs, everyone decorated by children, kindergarten through high school. On the day of the decorating, representatives came from every school with their eggs and, using a step ladder, decorated the tree. Everyone then sat on the floor while the children's librarian read the story.

Now as a Volunteer Coordinator for The Training School for Boys, Skillman, N.J., we have had an egg tree for three years. Mrs. Geoffrey E. Sage  
Princeton, N.J.

### The Other Half, Please

Please, please show us the rest of the needlepoint sampler you published in the April issue. There are lots of your subscribers who will never get to the Philadelphia Museum of Art; and I, for one, would love to see the rest of that fascinating sampler.

Mrs. W.R. Browne  
Fort Myers, Fla. 33901

Unfortunately this sampler is sixteen feet long, and we could print only those portions of which we had photos which were purchased from the Philadelphia Museum of Art. Ed.

### Favors Framing Feature

Long have we needed an article like "The Inside Story of Framing" which appeared in the Feb. 1973 issue. There is more helpful information in this one article than in a whole book I bought on the subject.

Some comments on the "Survey Snatches" in the Letters to the Ed. section: I would have answered the questionnaire too, but did not wish to tear the page from my magazine. May I also suggest a loose-leaf questionnaire the next time? As to the comment on kits: Some people (including me) would not buy all the materials to "try out" a new craft, but are glad to buy a kit to begin with. If the craft turned out to suit them, then investing in the bulk materials makes sense. I am not interested in every craft you present, but tomorrow I well may be. Keep up the good work.

Beatrice Thompson  
Clinton, Ark. 72031

### A Love Letter

When my *Creative Crafts* doesn't arrive, it's a sad day. I love crafts of all kinds, and when time permits, do quite a bit of experimenting. Decoupage has been my most recent project, but miniatures are my love. Your miniature rooms and descriptions have done much in helping me acquire many items and to help me plan to display them. I hope you continue to keep those articles coming, as they have been just wonderful in the past.

We live in a small town and have difficulty tracking down supplies. Your magazine has solved this problem for me and my friends. I share my magazines, but woe unto the one who doesn't return them. I have every issue since your first and go through them regularly.

Mrs. O.R. Hodson

CREATIVE CRAFTS



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## CRAFT NEWS



It's impossible to be all things to all people. However, we've read and written this column long enough to know that we can offer something to everyone. If you're at all interested in crafts, art or hobbies, you should find something of interest to you occasionally.

### Designing in String

Robert Sharpton, whose lovely string art has appeared in the pages of *Creative Crafts*, has a new book to his credit, entitled *Designing in String*. Published by *Cunningham Art Products*, it shows the relationship of geometric figures and a type of art. First used by Sharpton, a college math prof, to find an interesting presentation of the basics of math, it is now accepted as an art in itself.

Included in the book are 7 full-size patterns. To give one a comprehensive view of symmography, instructions include use of a compass protractor, choice of thread coloration and pattern. The art is photographed in color and is well-presented and explained.

This book is \$1.25 at your craft dealers, or have him write Cunningham, 1564 McCurdy Drive, Stone Mountain, Ga. 30083.

### Fiesta Colors

The firm which has manufactured Fiesta ceramic decorating materials since 1945 has recently printed a book explaining its products.



A gift for the newlyweds such as this will have special importance to them.

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### Wedding Bells & Storks

Important events in your lives can be remembered daily when you have captured them on a wall plaque. *Felt Originals*, 10214 Georgibelle, Houston, Texas 77043 is announcing its 8"x10" plaques which come assembled or in kit form complete with wedding bells, flowers, doves, rings and gold braid. You can use them as they are with the blanks completed or may insert the wedding invitation or photo behind the vignette. A standard size frame can be used with it.

If you wish a delightful baby gift or remembrance, try the other plaque, decorated with teddy bear, clown, bird, rocking horse, train. You can complete the blank, insert the announcement or baby's photo. Our staff advises you don't confuse the two plaques and their enclosures. We weren't supplied the price—suggest you check your craft or novelty department or write the manufacturer.

### Finnish Handicrafts

For many centuries the Finns have felt the importance of home handicrafts, particularly weaving and rugmaking. This summer there will be jet tours leaving the States for Finland which will give the traveler an opportunity to combine sightseeing and vacationing in that country. They may take lessons from experts in the art of weaving, in informal class situations, de-



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voting as much or as little time to it as desired.

A magazine on the subject has been prepared in English by the Finnish Tourist Board and the Ministry of Foreign Affairs. A copy is available free by writing: Finnish National Tourist Office, 505 Fifth Ave., N.Y.C., 10017.

### Re-do a Trunk

Restoring old trunks has been a source of satisfaction to Dorothy Mae Groves, known for her paperback, *Heirloom Treasures from Antique Trunks*. In this book she tells how old shipping and storage containers can become handsome tables and showpieces. She indicates where you can find old repair parts and install beautiful liners. Important to us was how to remove the old parts, such as handles and tacks. Also of interest was the fact that Mrs. Groves sells new handles, trunk locks, nails, corners, hinges and other necessary items not in readily available supply. When you order the 24-page how-to-do-it book, containing over 60 illustrations for \$2.35 ppd., ask for the free repair parts catalog. Also in print is her *History of Antique Trunks* for \$1.25 or \$3.50 for both. The address is *Dorothy Mae Trunks, Ltd.*, Box 536, Spearman, Tex. 79081.

### A Beginner's Guide to Quilting

You have always wanted to try. Lacking has not been the interest, just the getting to it, and perhaps the wherewithal to buy treatises on quilting. Buy *Your First Quilt*. At the suggestion of the writer of this paperback, Marilyn Califf, don't buy a needle, thread or smidgin of fabric until you read it cover-to-cover. She indicates you'll be so inspired you'll learn what it feels like to

make something beautiful and you'll run all the way for supplies. You'll joyfully start this item of warmth and beauty. It's 12 pages long and sells for \$2. From *Contemporary Quilts*, Dept. CD, 5305 Denwood Ave., Memphis, Tenn. 38117.

### Rockaway, Baby

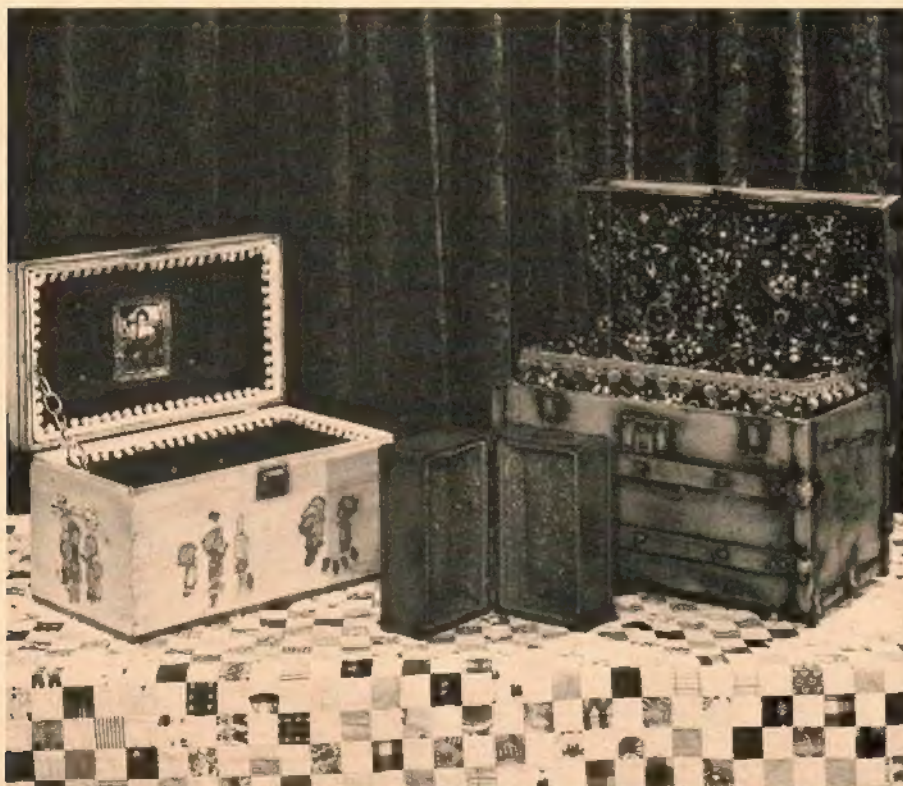
Rockhounds will be interested to know about a lapidary sanding kit which is now available, called Sand-O-Flex. It contains the 350R brush-backed SOF wheel which conforms to the shape and contours of stones and does not heat them up during the polishing operation. The flexible wheels, which are loaded with cartridges of slashed abrasive material, can be fitted to any standard 1/4 H.P. motor, shop arbor or drill motor. As the abrasive is worn away, the index knob on the side of the wheel is advanced to expose fresh abrasive materials. The worn strips are cut away with scissors.

The aforementioned kit, 35L, costs \$19.95 plus \$2 postage and handling. It includes 3 lapidary type abrasive refills and a 6" wheel. Write to *Merit Abrasive Products, Inc.*, 201 W. Manville, Compton, Ca. 90224.

### Lovely things are Made of Wood

O-P Craft has just produced its 16-page "Art/Craft Book II" which features nine "how-to" techniques using the *Flair Finish* method. *Flair* is multi-purpose product which serves as varnish, paper and wood adhesive and stain carrier.

Included in the \$1.25 booklet are instructions for transferring prints into decals, thinning prints for decoupage, preparing magazine prints for decoupage and for covering articles, such as wood purses and glass items, with paper or fabric. The tech-



Dorothy Mae Groves will teach you how to restore a trunk, also will refinish or restore miniature trunks like these.

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Hazel Pearson Handicrafts has the answer to a collector's storage problem in this softcover on display "hutches."

nique of applying rice paper to wood or glass is also explained and colorful photos illustrate just how lovely your craft work can look. Available in craft stores or write

O-P at 425 Warren St., Sandusky, Ohio 44870. Incidentally, O-P's Craft Wood catalog costs \$1 and shows what the firm has to offer, especially

## Keep it

Now you can assemble your memorabilia and make it a decorative item in your home. Hazel Pearson Handicrafts suggests you *Make a Keepsake Hutch* and new craft book H204 tells you how.

Author Joyce Bennett suggests that you visit your craft store to examine the hutches available, both those with predetermined compartments and those with partitions which are movable. Buy one or make your own, according to your likes. The book does not include carpentry instructions but does provide outside dimensions of those photographed. There's no limit to what you can enclose in a hutch—for starters, they show dime candy, souvenirs and a photo of a little girl of bygone days, coin collections, a clock, spices, jewelry, 3-D decoupage, corn husk dolls and more, catering to all members of a family.

This book is \$1 at craft and hobby stores, or write HPH, 4128 Temple City Blvd., Rosemead, Ca. 91770.

## New Transfer Paper

Saral Paper Co. has developed a special transfer paper which eliminates artists' hand-made "carbon" tracing material. This new product may be used to trade designs, sketches, to photo details, even blueprints. The tracings may be transferred to paper, wood, glass, metal, plastic or cloth. Saral transfer paper doesn't contain wax, so it may be painted over or drawn over with ink or watercolors or even erased without leaving a residue.

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3. Using a pointed tool, carve the lines of your design into the modeling paste.
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5. While the paint is still wet, lightly rub out color with a dry tissue. Incised lines will appear very dark against the rubbed out background. Color will also be darkest in the crevices of the brushstrokes. If picture appears darker than desired, continue to rub out more of the color. An area may be highlighted by rubbing out more of the color. Use a cotton swab to rub out hard-to-get-at small areas.
6. When surface has completely dried, your Shiva "Rub-Out" will be ready for mounting or framing.



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3. When this is dry, brush modeling paste inside the lines and all over background, allowing brush strokes to remain. Do not apply background so thickly that design is no longer raised. Allow this to dry thoroughly. Continue with step #4 as described under incised method.

## More Color Methods

Additional coloring methods may be applied to dry, finished design. Design may be further colored by painting desired portions or highlights with additional Shiva Signature Oil Colors.

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Artists, engineers, teachers, hobbyists interested should check the local art supply store for 12½" x 12" rolls, which sell for \$3.75. Or write Saral, 5 Tudor City Place, N.Y., N.Y. 10017.

### Recycle is the word

They say recycling is as good as bicycling for our health. *Donald Knoob & Friends* is producing some clever wrap-arounds which will convert empty beverage or soup cans into decorative holders for pencils, buttons, combs, tools and the like. When the soda lid is left on, voila! a penny bank, detergent cup, etc. Printed and pre-glued. Order direct from the firm at Dept. CCM, 3-15 150 St., Whitestone, NY 11357. 16 different Eco-Labels (T.M.) and a 6-page flyer cost \$1.19 and 16¢ postage.

### Attention, Eggers and Mini-makers...

*Carnival Arts and Crafts* has started a line of accessories for you. First, there's solid brass or nickel alloy hinges, so malleable they can be trimmed with a pair of snips. Also, they will distribute clasps, locks and stands to hobby shops, so check yours for these new products. *Carnival* offices are at 360 Shore Dr., Hinsdale, Ill. 60521.

You'll also want to write for a 25¢ catalog to a new mail order business, the *Creative Craft House*, 910 St. Vincent Ave., Santa Barbara, Calif. 93101 (Congratulations to



Incentive to drink more soda pop is provided by Knoob wrap-arounds.

James Boycan on his new business venture). Besides imported miniatures, including Nativity sets, hard-to-find plastic bell domes with bases (5½" high), they sell books on crafts, notably pine cone artistry, sell jewelry findings, including metal filigree ones, sea shells and a variety of other items.

### This'll Fracture Them...

From Lillybrook House comes news of *Fractured Gem Marbles* kits. This West

Virginia firm offers to-be-assembled decorative centerpieces to enjoy both in preparation and when completed.

These sparkling grape clusters come in crystal, topaz, ruby, sapphire, orange, amber, emerald, peridot and aqua. The large size bunch costs \$5.50, the small, \$3.50, both postpaid. A matching candleholders kit is \$5.50, postage included, all ordered direct from Lillybrook House, Dept. 405, Coal City, W. Va. 25823.

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# Back Issue Release-While They Last

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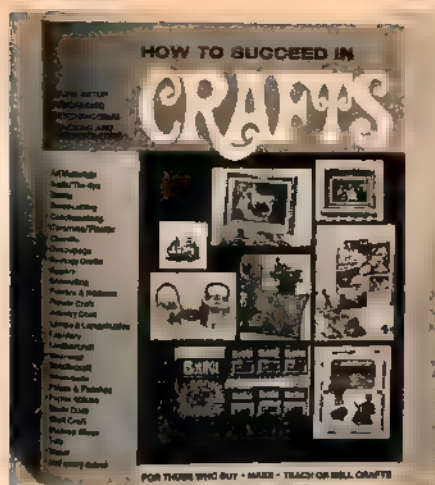
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### How to Succeed in Crafts

Judging from the number of letters that come our way with questions about starting a craft shop, there are many CC readers who are interested in turning their favorite pastime into a business. And no wonder! Crafts are growing by leaps and bounds, and there is a real need for retailers to meet this new consumer interest. A love for crafts is an important prerequisite to operating a successful craft shop, but unfortunately it is *not enough*. A craft retailer must understand the *business side* of his venture, just as any business person must.

Now, in order to meet this very urgent need for a complete guide to the crafts business, a new book entitled *How to Succeed in Crafts* has been compiled and edited by Geoffrey Wheeler, editor of the trade publication, *Craft, Model Hobby Industry Magazine*. This valuable book will be published in June 1973 and will sell for \$9.95 (special pre-publication price until June 30, 1973, \$7.95).

*How to Succeed in Crafts* is written by experts, the people who know craft best—

manufacturers, wholesalers, experienced retailers, teachers, demonstrators, etc. It is presented in two parts. Part I is a step-by-step guide to setting up and running a profitable craft business. Part II features encyclopedic coverage of more than 50 of today's major crafts: techniques, types of materials and their working characteristics, historical background, how-to examples, teaching, demonstrating, merchandising, all written from the point of view of the retailer in serving consumer needs. Throughout are sketches, drawings, diagrams, charts, tables, and hundreds of photos showing products and step-by-step techniques. Also included is a detailed glossary of trade terms.

To reserve your copy, send your order to **Hobby Publications, Inc.**, 229 West 28th St., New York, N.Y. 10001. Send no checks or money, you will be billed prior to delivery.

### New Catalog

Bersted's Hobby Craft, Inc., has issued a new 20-page catalog on their 1973 line of plaster casting kits, rubber molds, reed basketry, papier mache and candle making supplies and accessories. If one of these fields is your baby, write for the free book to Box 40, Monmouth, Ill. 61462.

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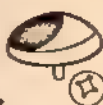
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## Sculpture Craft

A studio workshop in the village of Battles Wharf, Alabama, employing less than a dozen craftsmen, is producing some outstanding pieces of sculpture for distribution to gift shops across the nation. Founder of the unit, known as Stilwell Industries, is Charles Stilwell, a retired businessman, formerly president of a welding supply firm. He became interested in what sculptors were doing with individual pieces of metal sculpture so decided to work out a method of creating good sculpture in sufficient quantity so they could be sold at a reasonable price, an attractive art object at a price affordable by most. Each piece of sculpture is individually made; there is no assembly line. They're all mounted on driftwood bases.

To find out where you can view and to buy some examples of this art, write Stilwell Industries, Battles Wharf, Alabama.

## Elegant Soap

Want to personalize your hand soap or give special gifts to friends? The *Monogram Soap Art Kit* by Activa contains everything you need to personalize 8 bars of boutique soap with your initial or a friend's. The monogram won't wash away. Retail price at your craft store is \$5, or send \$5.80 (postage paid) to Activa Products, 7 Front St., San Francisco, Ca. 94111.

## Attention, Stained Glass Enthusiasts

Whittemore-Durgin strikes again! This supplier of anything and everything that ever was or will be made of glass has something to offer in the way of easier lampshade making.

A sturdy metal frame is available from W-D which will enable you to construct a stained glass panel lamp without use of a form. It comes in two sizes: 8" high, 15½" diameter or 10" high, 20" diameter. They also carry ten different paper patterns for those who wish to use a ready-made design. Glass packages are also available, which consist of sheets of glass corresponding to the color-coded patterns, from which you can cut the various glasses required. For further information, write the company at Dept. CC, Box 2065, Hanover, Mass. 02339.



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By Norman and Lilian Rack  
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277 Park Ave.  
New York, N.Y. 10017

Do you think of most hand crafts as the domain of the feminine gender? Taint necessarily so! Macrame, or knotting, originated with men on sailing ships. Norman and Lilian Rack wrote *Macrame, Advanced Technique and Design*, the photographed items were designed and made by men and women, so this craft is not sex-linked!

We read the book and further had the content checked over by a macrame expert, Margaret Barnett. The consensus—don't be misled by this softcover's title, assuming because you're a "knovice knotter" it's knot for you (sorry for the pun). The book gives not only a good resume of the historical background of this now wildly popular craft, it starts out at the rudiments. The authors no doubt titled this "advanced" because from there it progresses from the basic knots, measuring, cutting and varnishing to more sophisticated designs probably not covered by a beginning book. Traditional nautical ropework is well explained.

Included are 150 illustrations and photos in this 143-page handbook, which is written in an interesting manner.

## Trapunto \$2.95

Jo Ippolito Christensen  
Sterling Publishing Co., Inc.  
419 Park Ave. So.  
New York, N.Y. 10016

We've dwelt in the past on the art of *trapunto* in connection with quilting and home decoration. Sterling has now published a 47 page hardcover in its Little Craft Book Series just on this subject.

Author Christensen affirms our claim that the *trapunto* technique lends itself to the embellishment of many diverse items. It is accomplished by stitching (or we have glued on occasion) a design on backing material and stuffing between the two layers to obtain a raised effect. The method of inserting the recommended polyester fibre stuffing depends on the design and subject.

Included in the book are instructions, suggestions and patterns for pillows, an afghan, quilted pictures, appliance covers, seat cushions, a lamp shade and several items of clothing and accessories.

You will be surprised at the multiplicity of areas where you can apply the technique of *trapunto*, once easily learned.

## American Indian Craft Inspirations \$7.95

By Janet and Alex D'Amato  
Publ. by M. Evans and Co., Inc.  
216 E. 49th St.  
New York, N.Y. 10003

One of the results of the American Indian's struggle to raise his status has been a renewed interest in this indigenous culture that is part of the heritage of all of us.

And, of course, part and parcel of this interest has been a rediscovery of Indian crafts. As this tremendous artistic wealth becomes revealed and appreciated, both a market for Indian crafts and a desire among craftsmen to explore Indian crafts have been generated.

*American Indian Craft Inspirations* is a timely and much needed book written for those who wish to create fine crafts using Indian techniques and designs. Its clearly written text and explicit drawings cover a wide variety of crafts with admirable thoroughness. No prior knowledge is assumed; the reader is guided step-by-step through a wide variety of crafts. Altogether there are over 65 projects described, each one with such complete directions that a new technique is learned in the process of its completion. We have the greatest admiration for Janet D'Amato's ability to explain a procedure completely, succinctly, and clearly.

Some of the crafts covered are beading, weaving, leather, shellwork, and copper embossing. Using the techniques described you can make a host of jewelry, clothing, accessories, and household items. And just in case you don't know how, Mrs. D'Amato tells you how to enlarge patterns, how to crochet, and how to identify and purchase beads.

We feel that the word "inspirations" is rightly used in the title of this book, for it is indeed inspiring. At any rate, our own feeling was that we could hardly wait to try out some of the crafts described. Furthermore, this book raises Indian crafts to their proper level as challenging, fascinating crafts, richly varied sources of designs that the individual craftsman can find endless creative use for.

## Creating With Paper

\$8.45 hardcover  
\$4.95 paperback

by Pauline Johnson  
University of Washington Press  
Seattle, Washington 98105

You will not know where to begin when you leaf through this book, jam packed with techniques and suggested projects. Hundreds of clear, sharp, black-and-white photographs present project after project from paper, well designed and well constructed. Certainly this book has something for everyone and very much for all of us.

Every large page (typing paper size) has a wealth of material in photographs, in line drawings and in text. The book is so rich with such a wide range of ideas, techniques and designs that you will probably never be able to exhaust it no matter how often you use it.

A real handbook, virtually an essential textbook, it describes basic techniques and provides a high standard of design for papercraft. Certainly anyone should not be without this book who works with paper, whether as an art teacher or a part time crafter or whatever in between.

The first hundred pages of the book concentrate on presenting techniques, showing how paper may be treated to produce certain effects and giving specific projects to illustrate these techniques. For instance, the author has a whole section on scoring. She starts with an explanation of the technique and photographs demonstrating how it is done. Then she goes on to show what

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can be done with it, forming curves, making circles three dimensional and forming different structures.

She explains where scoring is absolutely necessary and how it helps to produce a three dimensional effect. This is all clearly illustrated in the photographs. The following pages which she devotes to diagonal scoring must certainly be a thorough treatment of the technique.

The second hundred pages the author concentrates on forms. She shows a variety of ways you can make a Santa Claus, stars, birds, angels, valentines, May Baskets, trees, Easter designs, masks, etc. Each project is made, using one or more of the techniques from the first part of the book.

The author presents along with original ideas, traditional paper projects. For instance, she tells how to cut a 5 pointed star and also 4, 6 and 8 pointed stars. She shows how to shape them into three dimensional forms. In just 2 pages she gives you more clever ideas for place cards and table decorations than you could use in many months. Her section on angels is absolutely delightful with a variety of angelic characters, some whimsical, others sophisticated, some stylized, others simple, all beautifully designed.

This then is the type of book you will return to again and again and every time you do you will see something you had not noticed before. You will be working on a project and suddenly remember that something in this book could be a big help—and it will be. You will find the book is a very valuable addition to your library and one which will so often come in handy.

## Making A Miniature House

\$6.00

Guy R. Williams

Oxford University Press

1600 Pollitt

Fair Lawn, N.J. 07410

One can't deny that in the kingdom of miniature houses, the British landed first. We'd like to tell you of another book on dollhouse construction by a Briton, in this case a teacher of handicrafts in a London boys' school. In Guy Williams' verbiage, not ours, it was written so any "practical minded boy" could build the illustrated mini house and tells how to hold and use the tools, in addition to giving all needed patterns

One specific house is shown on the cover, on a scale of 3/4"-1". It includes on the first floor, a spacious entry hall and staircase, a back hall and cloakroom, sitting room, dining room and kitchen. The next story up contains two bedrooms, a bath, playroom and the upper hall. There's an attached garage and porch on its roof, along with "wrought iron" yard gates.

Some of the techniques for construction and the order of assembly differed from those given in our "Ins and Outs of Dollhouse Construction" in the June *Creative Crafts*, not proving either wrong, of course. Because 55 pages of the text are devoted to actual building of the house, you'll find more detail on fireplaces, balustrades, chimneys, gutters, drainpipes, staircases than we could ever supply. The remaining 40 pages on this hardcover book consisted of diagrams and suggestions for furnishing the home as it was photographed.

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Although this has been in print for 9 years, a book like this can't become outdated. You'll find several descriptive terms of building products and house components generally appropriate to the English, but usually synonyms are provided in "American." If in doubt, consult your hardwareman or lumber dealer who will interpret when you describe the usage. One item we'll mention--alternative wiring arrangements are discussed; remember in the States the generally accepted voltage is 110, in Europe, 220.

**Scrimshaw** **\$2.95**  
by Carson I.A. Ritchie  
Published by Sterling Publishing Co., Inc.  
419 Park Avenue South  
New York City, N.Y. 10016

One of the oldest cookbooks lists a recipe for chicken soup directing the cook to "First, catch the chicken and kill it." Luckily, you don't have to catch a whale first and kill it in order to carve scrimshaw. Mineral and rock companies, some craft/hobby stores and general craft mail-order houses now carry the whale teeth for scrimshaw work. Dr. Ritchie says a whale's tooth is really the best material to work on, but other ivories, such as walrus, hippo or ivory which has already been worked (a billiard ball, for instance) can also be utilized. You can scrimshaw on whalebone, too, or even on the cleaned bones from Sunday's roast, although it is much harder and more brittle than ivory. Plexiglas and seashells are also receptive to scrimshaw.

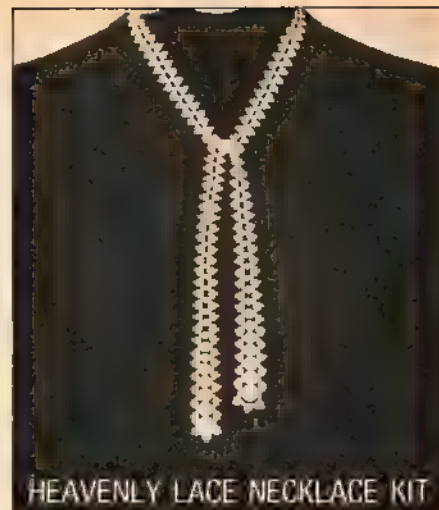
Scrimshaw is the art of incising designs on the above surfaces with the same tools

you use for wood or stone carving. We are so used to seeing scrimshaw work in whaling museums that most of us tend to think of it as a lost art or quite difficult to do. Dr. Ritchie, an expert scrimshoner (or is it shander?), convinces us that drawing ability is not essential, as many designs found in magazines or books can be copied. Especially good are the little patterns at the ends of chapters. You can, of course create an original design or use one of the many designs Dr. Ritchie offers in the book.

Scrimshaw is not a hobby for a crafter in a hurry. Remember, sailors were at sea for as long as three years. Working slowly and carefully, scrimshaw offers a respite from the pressure and frenetic pace of today's world.

This comprehensive handbook shows how you can produce authentic scrimshaw at home using incredibly simple tools which you can make yourself. There are step-by-step directions and photographs, chapters on how to prepare your ivory for working, selecting a design, carving, coloring, the stippling technique, working with materials other than whales teeth and Eskimo style carving.

If you've carved soap before, now learn to carve in ivory by reading the chapters on carving and making figures for inlaid work. Make chessmen, handles for walking sticks, miniature animals, letter openers, jewelry, dominoes and anything else your creativity leads you to. *Scrimshaw*, another book in Sterling's Little Craft Book Series, shows us it isn't as difficult as it sounds.

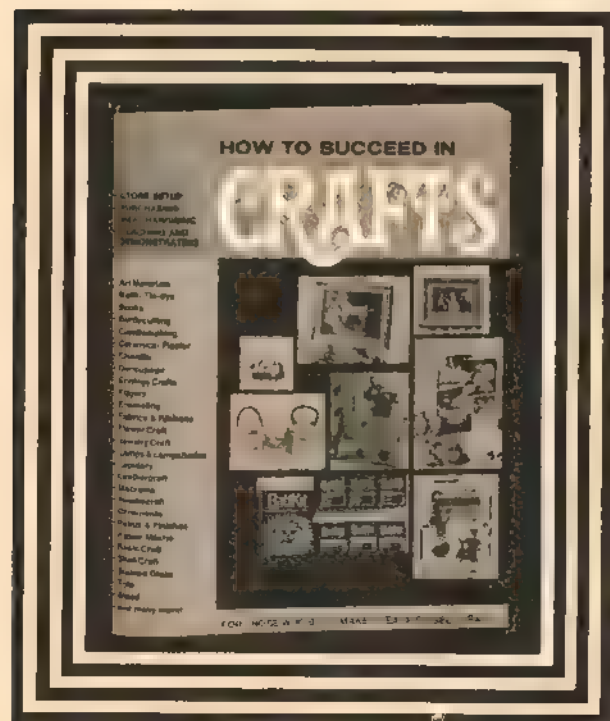


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# THE TOOL CHEST by Sid Sharp

A series of articles on the correct use of hand and power tools for the home workshop

## #3: Hand Planing and Chiseling



Chisels and planes come in a wide assortment of sizes, each designed for a specific purpose. From top to bottom: four of the basic-sized hand chisels (1 1/2" to 3/4"), reading clockwise from bottom: fore plane, rabbeting plane, bull nose plane, block plane, model-makers plane, small jack plane; in middle: large jack plane.

There is perhaps no workshop operation quite so pleasant as that of shaving a curling ribbon of wood from a good piece of cabinet lumber with a hand plane. But, as anyone knows who has tried his hand at planing, it is not so easy. At the same time, planing must be learned if we aspire to good craftsmanship—and to trimming a board to the size we want it!

Essentially, a plane is a kind of chisel set in a block of wood or metal which acts as a guide to regulate the depth of cut. If it is handled correctly and kept sharp (as should all tools that require sharpness), the plane is an immensely valuable and useful tool.

Although the most frequently used plane in the home workshop is most likely the

block plane, there exists a wide variety of different types of planes, ranging in lengths from little more than 2" to 24". Each of them, from the midgets to the elongated giants, has a specific utility. Some are used to cut grooves in wood (and are known as rabbeting planes); others, called combination planes, perform, as their name suggests, a number of tasks.

Because of its overall usefulness and ease of handling, the block plane deserves a closer look. The primary purpose of this plane is to make chamfers, shape small pieces of wood, and plane the end grain of a block of wood. It is because of this latter task that the plane iron or cutting blade is set at a lower angle than in the other planes, permitting it to cut the easily chipped grain easier. (Note: When using a block plane on the edge of a board, do not plane the entire width, or the outer edge may chip off. Instead, shorten the stroke and then reverse the board and attack it from the other side. Or you can cut the board slightly wider than necessary, then rip off the excessive portion after planing.)

In adjusting the blade of the block plane, hold the plane bottom side up, with the toe of the plane toward you and the bottom level with your eye. Sight along the bottom and with the right hand turn the adjusting screw until the sharp edge of the blade projects slightly through the opening (or "throat"). You should just be able to feel the blade if you move your thumb lightly across the bottom of the plane. Remember, it is better to take thinner shavings than thicker ones, and if the blade is sharp you will have good results. This is called vertical adjustment.

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The block plane is ideal for beveling small pieces of wood. The plane is held and guided with only one hand.

Lateral adjustment is necessary to ensure a shaving of equal thickness. To make this adjustment, loosen the lever cap screw at the back of the plane and move the lever immediately above it until the blade is perfectly parallel to the throat of the plane. In other words, the iron should not enter the wood at a lateral angle if the plane is operated parallel to the work.

These adjustments, with some variation, are common to all sizes and types of hand planes.

The block plane, unlike the other planes, is operated with only one hand. But the basic procedures in all planing operations are the same. The secret to producing a smooth, even shaving is to always plane in the direction of the grain, and to learn to shift pressure during the planing stroke; i.e., during the beginning of the stroke, exert pressure on the forward part of the plane, transferring it to the rear of the plane at the termination of the stroke.

Larger planes differ from the block plane in that they have a cap iron clamped to the cutting blade which stiffens the cutter as well as breaking and curling the shaving as it comes through the throat of the plane. Generally, the cap should be adjusted so that it is  $\frac{1}{16}$ " back from the cutting edge of the blade.

It is necessary to keep the cutting blade sharp at all times. Normally the bevel angle on the cutting edge is 25 to 30°, which can

be maintained if a special grinding attachment is used during the sharpening operation. However, with a little practice, such an attachment will not be found necessary. Normally, whetting the blade, or maintaining its sharpness by moving it over a common oilstone, is all that is necessary to keep it sharp. Kerosene mixed with equal portions of light oil should be used as a lubricant. Rock the blade back and forth on the stone until you are sure the cutting surface is flat on the stone. Then move it back and forth a dozen or so times, until its former sharpness is reached. Hold the blade up to the light. A sharp edge should not reflect it. If it does, resharpen.

#### THE JOINTER

Some mention should be made of the jointer, which performs power planing operations and is an extremely handy tool in the more advanced workshop. It consists of a heavy cast-iron bed, some 4" to 12" in width. (The majority of jointers for home shop use are either 4" or 6".) On the machine, a series of three rotating cutters, powered by a small electric motor, perform a wide number of surfacing and planing jobs. The jointer is a near must for cabinet work or any type of project requiring squared-up lumber. Jointers cost in the neighborhood of \$150, although used ones are available for less.

Portable power planes are also manufactured for production work, but these are normally not necessary for home shop work.

#### HAND CHISELS

There are a wide variety of woodworking chisels, and many workers consider them the most frequently used tool in the shop. Chisels come in two general types: tang and socket. For most purposes, the socket type is preferable because it is more durable. One end of the steel blade of the socket chisel is formed into a funnel shape that fits over the tapered end of either a wood or plastic handle. Its primary advantage is that it can be struck with a hammer without danger of the shank breaking. Lighter chisels range in width from  $\frac{1}{8}$ " to 1", in graduations of  $\frac{1}{8}$ ", while the heavier ones range from 1" to 2" in graduations of  $\frac{1}{4}$ ". For the average craft worker, only five basic chisels are necessary: the  $\frac{1}{8}$ ",  $\frac{1}{4}$ ",  $\frac{3}{8}$ ", 1", and  $1\frac{1}{2}$ ". If you decide to venture into the field of wood carving, an entirely different set of specialized chisels will be necessary.

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Hold chisel firmly, using both hands—one for guiding and thrusting, the other for stability. Chiseling should not be hurried and only fine shavings should normally be cut. As shown in the illustration, the bevel side should be up for smoothing cuts.

The keen cutting edge of a chisel needs constant pampering, and it should be whetted frequently to maintain a razor-sharp edge. It is the dull edge rather than the sharp one that causes most workshop accidents, and chisels, because of their heftiness, can do considerable damage. A sharp chisel will not slide off your fingernail, even when both are inclined at a sharp angle.

Do not use a chisel to remove large sections of wood; use it only for finishing cuts. Make sure the work is well secured in a vise or tightly clamped to your workbench. (Clamping is an important part of the woodworker's craft, and we will devote part of an article to it in the months to come.) Grasp the handle of the chisel firmly with the right hand, and guide the direction of the cut with the left, making sure your fingers are well away from the cutting edge. Contrary to notions adopted and promulgated by those who have never worked with tools, strength is not necessary to handle the majority of hand and power tools. The only requisites are a love for the craft itself—the desire to produce something beautiful and functional—and the absence of fear. And once some degree of confidence is gained, fear departs. Then the real joy of craftsmanship becomes manifest. In this world of neurosis, hurry, and uncertainty, there are few more effective therapies than creating something useful with your own hands. Tools are the necessary adjuncts to craftsmanship, and through

their constant and careful use they will eventually obey you.

When using the chisel, never cut directly on the guideline, but slightly away from it; otherwise, the work might split. For the same reason, always cut with the grain whenever possible. Make chiseling cuts either vertically or horizontally. Vertical chiseling cuts are usually made across the grain.

Hold the chisel at a slight angle to the cut instead of straight. This produces a shearing cut that is smooth when made with the grain and on end grains.

One other type of chisel we have not mentioned is the gouge. Gouges are used for cutting hollows and grooves and are handled in much the same way as straight chisels, with the exception that gouges are always started at the edge of a cut and driven toward the center. When gouging out a large hollow, cut across the grain.

### TIPS

1. To protect the blade of a plane, always set the plane down on its side when you are not using it. It is also a good idea to retract the blade when storing the plane.
2. A good chiseling rule: keep bevel side of chisel down for rough cuts; bevel side up for smooth, finish cuts.
3. White pine is an excellent wood for beginning practice with a plane or chisel, for it is soft and will not easily split.
4. Use a push stick on any wood less than 2" thick that is to be planed on a jointer.



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# CC'S KIT BOUTIQUE

## ANNIVERSARY SPECIAL



### Colonial Patchwork Quilt

Model Craftsman Publishing Corporation, publisher of *Creative Crafts*, celebrates its 40th anniversary with a special craft kit offer. We selected this bright and cheerful Colonial Patchwork Quilt because it has all the charm of early quilts, and yet will lend itself to a contemporary decor as well. It is offered to *Creative Crafts* readers, and may be ordered with the coupon at right.

Easy to follow instructions explain the faster seaming and tufting method used to make a charming 94"x77" top. Blocks are 7 inches, for fewer seams, and pieced top is secured to interlining and lining by simple tufting method (interlining, lining, and dust ruffle are not in kit). Kit contains 165 patches and instructions to make a quilt to fit single or double bed—more dust ruffle shows on double bed. Batches of patches may also be ordered—to make a skirt, shawl, or other original accessory. Or order a matching pillow kit, which includes backing to add a coordinated touch. All materials used are cotton and cotton blends, shrinkage controlled and color fast.

### ORDER FORM

Creative Crafts 31 Arch St., Ramsey, N.J. 07446

Enclosed is my check or money order to Creative Crafts for \$\_\_\_\_\_ for items I have checked below.

Quilt Kit, 165 Patches @ \$14.98 each plus 75¢ postage \$\_\_\_\_\_

Batch of 50 Patches @ \$5.98 each plus 50¢ postage \$\_\_\_\_\_

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# Join the Parade!



The float pictured at the top of the page is a framework and chicken wire construction decorated with 13 000 hand tied flowers. The base is artificial grass, bound by 50 feet of yellow fringe. It was completed in three weeks by 40 people.  
Photos: Robert Davis

## Useful Crafts Involved In The Construction of a Float

- Bathroom tissue carnations
- Crepe paper carnations
- Wire mesh sculpture
- Brown bag paper mache
- Cardboard and gesso modeling
- Pariscraft sculpture
- Tin can bending and curling
- Puppetry
- Carpentry
- Ingenuity

The brass band is the heart of a parade and a float is its soul. The versatile crafter with the skills to design and create a float, teams with a community organization willing to sponsor one. This gives him the chance to direct a score of apprentices in a larger-than-life project guaranteed to be seen by hundreds, and to experiment with new materials all supplied by someone else. His pay is satisfaction, and valuable advertising, for a successful float is quickly credited to its designer.

The designer is responsible for an initial sketch following the theme of the parade. This is often based on song titles, popular holidays or story books. The sketch should create enthusiasm among club members and help recruit a building chairman and head of a flower committee. Tissue flowers are the primary palette you work with and a reliable supply is essential.

Begin by choosing a low flat-bed trailer

to be towed by a convertible. Because eager spectators watch the approaching floats, the front of the trailer creates the first impression. A self-propelled float is ideal, although seldom seen in small parades. Only in absolute necessity accept a truck. Its eye level bed requires an unusual design and the cab obscures that all important first glimpse.

Measure the trailer and block the springs to prevent wiggles, then study it for ways to disguise its boxiness. Add plywood curves to alter the floor, use wallboard wings near the rear, or sculpt free form 3-D shapes of chicken wire mesh over furring strips. Keep the construction light and the design lighthearted. A parade is fun! With the setting in mind, prepare detailed drawings and turn them over to the building chairman. Your main job is figures. A small scale float looks best *without* live models whose proportions give away the





Cylinders of wire mesh are modeled into shape by pinching the hexagons for narrow sections, and, above, pulling them almost round for the bulge of Thumper's cheek. Similar wire mesh sculpture creates the larger shapes of the trailer itself. At right, Pariscraft strips and cardboard form details too fine for outlining with flowers. Bambi's hooves and 'Flower's' hand and nose are modeled in Pariscraft strips but could also be papier mache. Below right, following a sketch of color locations the figure is completed by attaching flowers to the mesh form.

Who is the perfect person to design and execute a float for your local Fourth of July parade? Why *you* are, of course!



by Jean Bell



Bambi leaping from the pages of his book (opposite page) required 1400 multi-colored miniature crepe paper flowers. Thumper, at left, was a real crowd pleaser with his cuddly shape formed of about 900 tissue flowers.



true size of the float.

Estimate the number of tissue flowers to cover the construction at about twenty-five a square foot. Tissue carnations are made of four squares of bathroom tissue, accordion folded, wire-wound, then fanned out. A 1000 square roll makes 250 flowers, or ten square feet. A standard fold of crepe paper makes twenty-five flowers at about a penny apiece, roughly ten times the cost of tissue. For this reason, they are recommended as accents only unless the budget is generous. Boutique colors, the boldest available in tissue, are effective. An alternative is to brush glue directly onto the wire mesh, then poke purchased 6x6 paper squares into the openings. A package of three hundred sheets, on one inch mesh, covers four square feet.

Experiment with found materials if the colors are attractive. Smooth-edged can lids from a packing plant are used here to

armor a horse. They would make glittering scales on a giant fish or mythological beast.

Begin your construction of the main characters with a simple wood frame. The rest is wire mesh sculpture. Proportion the figure taller and slimmer than the final outline, allowing for the puffy effect of the flowers. Squeeze the hexagons of the mesh to slim down a section or stretch them sideways for a bulge. Cut a rectangle of mesh and roll it into a cylinder the approximate size of the body, head or limbs. Squeeze, pinch, pull and scrunch it into shape, then interlock the parts by their loose ends or with wire. Use a staple gun to tack the mesh to the wood frame where they touch.

Instruct "apprentices" to cover the figure with flowers, winding the stems securely around the mesh. Provide a sketch of color locations.

For standard figures such as Walt Disney characters, sculpt faces and hands of

Pariscraft strips. Bambi's hooves are modeled of paper towel cores finished with Pariscraft. During the modeling, compare all sides with your sketch or the story book original.

It is challenging to design in color shadings rather than to cover an entire figure with one color flower. Bambi's flowers were a separate project of smaller tufts to simulate his shorter hair. They were provided in a variety of three-layered, three inch squares, in solid brown, solid tan, brown-brown-tan, and brown-tan-copper. The metallic crepe paper is even more expensive, but used as a top layer only, goes far. Bambi's frame is formed of cardboard silhouettes and copper tubing legs, all salvaged.

### Papier Mache Figures

For papier mache figures, prepare a simple wood frame and sculpt wire mesh as





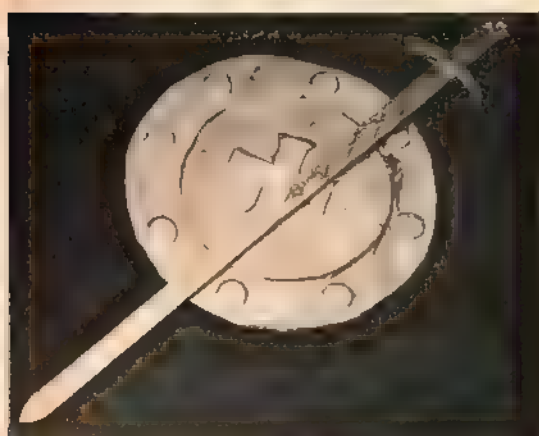
Materials for making Prince Valiant's sword from textured papier mache include corrugated cardboard cutouts, paper toweling, and wheat paste or flour



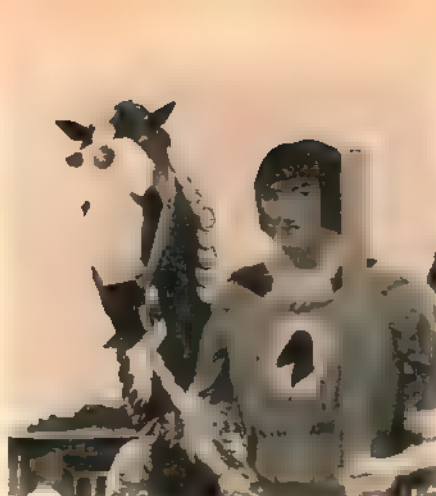
Glue all layers together with white glue. Cover with torn paper towels dipped in paste. Press in along all details



When the paste is dry, spray with metallic paint. A quick coat of sealer before the metallic layer results in a shinier finish



"Excalibur," Prince Valiant's famous singing sword, is modeled using cutouts of posterboard and blobs of gesso. The finished float requires ten shields, two each of five different designs



Prince Valiant and Arvak are of brown bag mache. The horse's armour employs various types of tin can sculpture

before but closer to the true size. For strength, cover with 6x6 squares torn from brown grocery bags. The paste may be any wheat paste, or flower and water with a tablespoon of white glue per gallon. Two people working together can quickly cover a figure if one brushes paste onto squares and stacks them, to supply the other. To anchor the first layer of paper, space initial squares a few inches apart and tuck their corners under the wire mesh. When the first layer is dry, check the shape, pad with crumpled newspaper where necessary, then add a smooth final layer. Clothing can be simulated by cutting and draping large pieces of paste coated brown paper.

Paint the basic colors on the figure using a one-coat paint. Add real trim as needed, such as Arvak's yarn tail or Prince Valiant's fluttery cape. A medallion of tin can sculpture decorates the horse's breastplate. The moveable parts of his armor are "riveted" with brass paper fasteners.

The shields on the side of the Viking float are a variety of paper mache with built-in texture. The designs are cut from corrugated cardboard and glued up in layers. Paper toweling applied with wheat paste adds a battle-worn finish to the gold shields. Prince Valiant's sword is lattice strip decorated with thin cardboard cutouts. A layer of gesso, sanded smooth on the blade but left thick on the highlights, prevents the metallic paint from "sinking" into the wood.

The finished float resembles a Viking ship with its red and white stripes and gold shields. Photo: Gregory Bell



Prince Valiant was created by Harold Foster and is credited to him. Note that the fringe and garland add a professional finish to the base

Movement of characters fascinates children in the crowd. Flower, the skunk, waves his right hand and Thumper thumps his hind leg. Prince Valiant's horse tosses his head and paws the ground with his foreleg. A concealed person can work ropes and pulleys in a simple form of puppetry. Springs and counter weights return the moving parts to position. Battery driven motors, on the other hand, tend to wear down during long parades.

By the time the characters are ready, the helpers should have covered all exposed surfaces of the setting with flowers. For the final inspection, stand back twenty paces and consider the harmony of the whole rather than an art gallery finish on small parts.

Mount the figures securely in position and fasten a decorative sponsor sign to the back of the trailer. After hauling the float to the parade line-up well ahead of time, staple or tape a fifteen inch fringe skirt around the base of the trailer to conceal the wheels and complete the "floating" illusion. A row of flowers or garland over the staples hides the last of the underpinnings. Focus your camera and smile!

*Vaughn's Parade and Float Guide is a good beginner's reference. The book and the commercial supplies used in the Bambi and Prince Valiant floats were ordered by mail from Dick Blick, P.O. Box 1267, Galesburg, Illinois 61401.*



# FINGER WEAVING

Your own fingers (the finest tools of all), some yarn, and a pair of scissors are all you need for this handy craft, which you can take with you wherever you go.

by Loretta Holz

Today's jean-wearing teenagers need lots of colorful belts to get through those empty loops. Finger-weaving also lends itself well to the creation of shoulder strap bags and guitar straps.



**M**aking macrame belts is a popular craft today especially with teenagers because they need the belts to fill those empty belt loops on their jeans. Making the many little knots necessary for a belt is quite a time consuming project so fingerweaving is another craft many pre-teens, teenagers and twenties have learned so they can produce their own belts.

But belts are not the only application for finger weaving. Other possibilities include guitar straps, straps for shoulder bags, or decoration for many other items for which a fairly thick strap of woven fabric is needed.

Finger weaving is a simple type of weaving which can be done just about anywhere, a real "take along" craft for idle minutes. Sitting just a few hours in front of the TV you can produce a belt (*Warning:* don't

try to do your first one there as the weaving takes a bit of concentration to learn but once you have mastered it you will find it very easy to do).

Weaving is usually done with two sets of thread, the lengthwise or warp threads and the crosswise or weft. Finger weaving uses only one set, the warp threads, so it might also be called warp weaving. The warp threads are interlaced with one another instead of with an additional set of threads.

Each warp thread takes a turn in being a weft thread, that is in crossing between the other threads. Once it has done this crossing it immediately returns to being a warp thread. This type of weaving is called "finger weaving" because the shed (the open space separating the alternate warp threads) is kept open with the fingers.

## EQUIPMENT AND MATERIALS

Finger weaving is an inexpensive craft because it requires no special equipment, only a pair of scissors to cut the yarn. The only materials are two metal rings for closing the belt and of course the yarn for weaving.

Rug yarn is an excellent material for finger weaving. It is heavy and strong enough and is inexpensive. It comes in a great variety of colors and is available in most any yarn department or yarn store.

Finger weaving can also be done with many other materials, for instance rawhide, which can be bought conveniently but inexpensively in the form of rawhide boot laces. Macrame cord could also be used as could nylon chalk line available in hardware stores. Strong twine or thick string can also be used and even folded bias tape





Row 1, Step 1: Hold the 4 white pieces of yarn out flat on top of the index finger of your left hand and the 6 black pieces out flat on the back. With your right hand pick up the first black piece and hold it between your thumb and index finger.



Row 1, Step 2: Between the first and second white pieces of yarn pick up a second black piece from below.

is a possible material.

Rug yarn is probably the best material for your first finger weaving project. If you use two contrasting colors you will find learning the technique much easier. You can of course use any colors but for the sake of writing the directions black and white were chosen.

Decide on the approximate length you wish the belt to be (maybe 40"). Double this figure to get the length you should cut each piece of yarn (80"). Cut 8 pieces of rug yarn of each of the two colors of this length.

#### TECHNIQUE

To begin hold the white pieces of yarn together and the black ones together and put a rubber band around the whole group with the white ones toward the front and the black toward the back.

With the index finger of the left hand between the colors, spread the strands and hold them in two rows flat against your finger with the white ones at the front of the finger and the black at the back.

**Row 1:** Starting from the right edge with the right index finger bring forward the first black piece holding it between the right index finger and the thumb (you have just released it from behind with the left index finger). Then bring the second black piece forward between the first and second white pieces. Bring the third black piece forward between the second and third white pieces. Continue across the row in this manner.

**Row 2:** (This and all other rows are basically the same except that the colors will be alternating top and bottom) bring the last white piece at the far left through the center between the two layers of strands from the left side all the way across to the right. When it arrives at the right, hold it between the right index finger and the thumb (it is very important to hold this piece with your right hand, once it has passed through the center).

Bring the first white piece from below through between the first and second black pieces. Have this piece join the piece which

has passed through the middle and which is already between the thumb and index fingers. Bring the second piece from below through between the second and third black pieces. Continue in this manner across the row.

**Row 3:** Bring the last black piece at the far left through the center between the two layers of strands from the left side all the way across to the right. Hold this piece between the right index finger and the thumb. Bring the first black piece forward between the first and second white pieces. Bring the second black piece forward between the second and third white pieces. Continue in this manner across the row.

Repeat rows two and three until the weaving is the desired length. Remember that the strand at the far left is always the one to draw through the center. Remember also to hold it with the right hand once it has passed through.

As you work the free ends below what you have woven will become tangled especially at the beginning when they are the

5 Row 2, Step 2: Bring the first white one from the row below between the first and second black ones. Hold on top of your index finger.



6 Row 2, Step 3: Bring the second white one from below between the second and third black ones.







3 Row 1, Step 3: Continue in this manner across the row, bringing a black one from below between each two white ones.



4 Row 2, Step 1: Bring the last white strand at the far left through the middle between the black strands on top and the white ones underneath. Keep it between your thumb and index finger.

longest. You must stop after doing about a half dozen rows and pull out the tangles before continuing. This problem becomes less as your weaving grows and the free ends become shorter.

Try to work about the same tension all along (that is, pulling the weaving strands close together about the same amount) so that your work remains even, and the belt stays straight and the same width all along. Your first piece may vary a bit in width as you go along, but your second piece should be fine.

One thing you can do to make it easier to keep the tension even is to anchor the work on something so that it stays stiffly out in front of you as you work. You might try tying it to a chair in front of you. If you are an agile teenager you might find tying the end around your big toe a good way to anchor it.

You can use any even number of strands (8, 10, 12, 14, 16, 18, 20, and 22 seem practical). The number of

strands you use, and the type of material that they are, will determine the width of the woven piece. Sixteen is a good number for a belt or a guitar strap, if you are using rug yarn. However, you might like to make your belt wider by using 18 or 20 strands or narrower by using 14 or 12.

Any number of colors can be used in finger weaving from a single color to as many different colors as the number of strands you have. Using two colors the first time makes it easier to learn the technique but once this is learned you will want to see what effects you can achieve using three or four or even more different colors.

#### FINISHING THE BELT

If you are weaving a belt you might like to attach the yarn to the rings before you even begin to weave. If you wish to do this leave each two strands together. Fold the double length strands in half and put the loop formed at the end over both rings from the top bringing it around and underneath.

Put both free ends through the loop, hitching the yarn to the rings.

To more strongly anchor the belt to the rings begin as described above with the ends merely held together with a rubber band. When the weaving is completed take off the rubber band. Bring the end of the weaving through the middle of both rings and back on itself.

On the sewing machine with matching or "invisible" thread sew back and forth across the weaving carefully hold it out flat. You will be stitching top and bottom layers together. Cut off the loose ends close to the stitching.

So that the free end of the belt will not unravel stitch back and forth across the width of the belt near the end of the weaving keeping the strands out flat.

When putting on the belt to fasten it with the rings, bring the free end of the belt from the back through the middle of both rings to the front. Then bring it over the top ring and under the lower ring.

7 Row 2, Step 4: Continue in this manner across the row. (To begin the next row the last black one on the left will go between the two layers of strands).



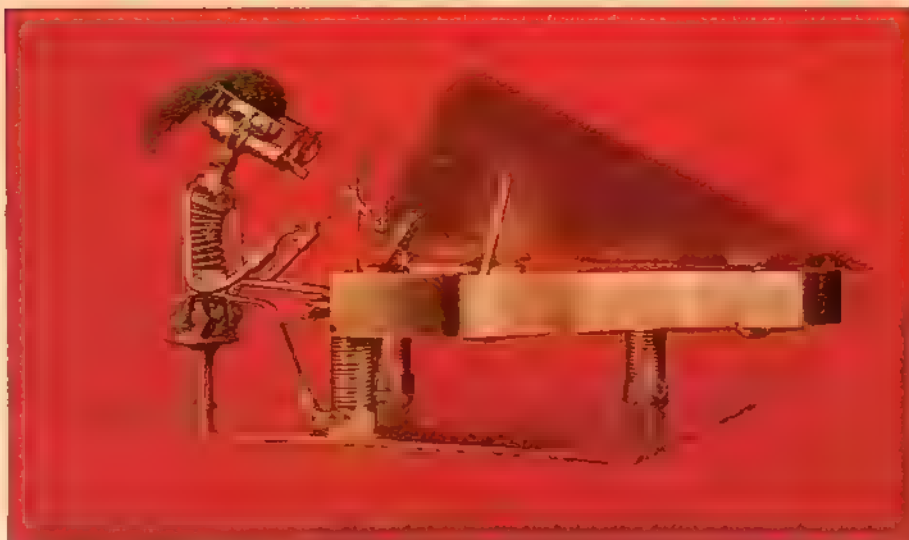
8 Two metal rings might be used for closing belts made by finger weaving. Rug yarn is an excellent material for this type of weaving.





The active and whimsical figures on these pages are the work of Dr. Oland Johnson, a Bloomington, Illinois dentist. Dr. Johnson had admired similar work by others using a welding method, and experimented with adapting the craft to the tools of his profession. He employs small polishing discs used in dental labs to polish the top surface of the metal to be soldered. After applying a fluoride flux, a 40 percent silver solder is used to weld the parts together. Heat is applied by city gas and compressed air, and then a dental soldering torch.

Al Kaps (see "Readers' Minis" June 1973 CC) of Paramus, N.J. examined Dr.



Sculptures on this page represent, from top, a piano player, a pool player, and a woman walking a dog



On opposite page, photo at upper left shows a bass player, at upper right an Illinois Wesleyan University "Titan," at lower left a hippie getting a haircut, and at lower right a jumping center

Johnson's work and found that it could also be done with a 600 watt soldering iron, 50-50 solder, and soldering acid. The acid makes the solder flow more easily and also cleans the surface to be soldered. (All surfaces to be soldered should always be cleaned first. Rinse in water afterwards to remove acid.)

The basic materials for this craft are to be found in the junk box of your favorite handyman. These include nuts, bolts, springs, nails, keys for shafts, spark plugs, ball bearings, roller chains—almost any small bits of metal. One-eighth to three-sixteenths size plate can be found at junk yards, to use for the bases, or you can even use large washers. Vices and C-clamps are useful in assembling the statues.

To obtain a finished appearance on the soldered figures, they are first boiled in a solution of soap, water, and ammonia. Then brush off the flux and grind off extra solder. Any type of spray paint, preferably gold or brass colored, brings out the beauty of the sculpture.







# SCULPTURE

Springs,  
screws, nuts,  
and bolts  
come alive!





Top off a zipper,  
fancy up a matchbox,  
or create an elegant  
sculpture from  
Neptune's gems.

*by Stuart and  
Leni Goodman  
of Gooleni*

At right, shells are used to decorate a picture frame. Below, sand and small shells combine to turn an ordinary matchbox into a charming miniature arrangement.



In May we explained to you what a shell is, how to find and clean it, how to bring out and preserve its natural beauty, and then we started to show you shells can be used in making jewelry.

In this issue we would like to show you some additional ways that shells can decorate your wardrobe, and also how they can be used in decorating your home. In doing so, we hope to prove to you why shell craft is one of the fastest growing hobbies today.

One of the simplest ways to enhance an outfit is to add a beautiful shell to it. For example, many dresses, jackets and suits today have zippers. What better addition to that simple pull hook at the end than a beautiful shell in a similar or co-ordinating color? A small cowrie, olive or cone shell would be perfect.



To make a shell sculpture, take an interesting mineral base (the one pictured here is a piece of shale from an aquarium supply store), coat the bottom with white glue, and cover with a piece of felt or sponge.



Turn the base right side up and attach the cut piece of driftwood to it with a good five minute epoxy (Devcon 5 Minute Epoxy).



Attach your shell to the driftwood, using your own imagination to create interesting designs and compositions.



# the Jewels of the Sea!

## PART II



Epoxy the shell to its base as described on opposite page



With the same epoxy or a hot glue gun, attach the base to the bottom piece of Plexiglas

Plexiglas boxes for shell sculpture can be built from sheets of Plexiglas or you can buy an empty box already made

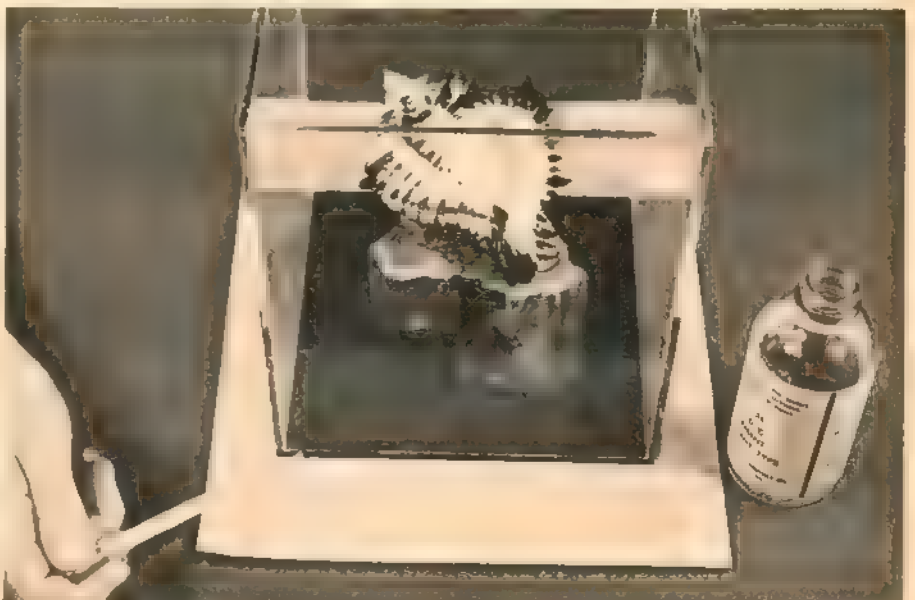
Set the rest of the box in place. You can close the box permanently with a special solvent, or leave it open

Just a note here about obtaining shells if you don't already have a collection. Because of the growing interest in shells, new stores and mail order houses for obtaining them are opening up throughout the country. In the past year four new shell stores have opened in New York City alone. If you can't find a shell supplier in your locale, we would be happy to supply you. Also, we have an index of suppliers for everything you need in the back of our book, *Art From Shells* (Crown Publishers. Cloth \$7.95, paper \$3.95).

### ZIPPER PULL

Just attach a bell cap to the shell you have selected (as we explained in the May issue), or drill a hole in the shell. Then hang the "belled" shell onto the end of the zipper hook by means of a small jump ring. *Voila!* You have transformed an ordinary fastening device into an unusual and decorative accessory!

CREATIVE CRAFTS







### SHELL MATCHBOX

Aside from jewelry and decorating clothing there is the whole area of decorating objects with shells.

One of the simplest items to decorate is a matchbox. A plain matchbox that can be purchased for pennies can be transformed into a lovely showpiece for your coffee table.

On the top of the matchbox spread an even amount of white glue such as Sobo. Then sprinkle sand over the glue and let it dry for about ten minutes. Next pick out a few pretty shells and coat the underside of each with a little glue. Place each shell on the sand base in an interesting design, and let them dry. You can then spray the entire surface with a clear acrylic spray to bring out the colors and textures.

On the underside of the matchbox glue on a piece of felt or sponge, which can be purchased in any 5 & 10 or dry goods store. This matchbox is so easy to make and so lovely you might want to make several to give as gifts.

Once you have gained confidence in your ability, you can go on to more complex items. For example, with a little imagination, an ordinary cigar box can be turned into a shell-bedecked sewing box; or you could go wild decorating a jewel box with lovely shells, making it into a showpiece for your dressing table.

You can even decorate an old mirror or plain picture frame with shells, and very simply and enjoyably turn it into a lovely attraction on your wall. With a little imagination there is no end to the uses you will

find, and the enjoyment you will derive from "thinking shells."

### SHELL SCULPTURE

Shell sculpture is our name for another way of using shells, either free form or encased in Plexiglas (trade mark of Rohm and Haas Co. Reg. U.S. Pat Off.). We will make both and will show you how to go about creating a lovely sculpture using natural objects in conjunction with the shells.

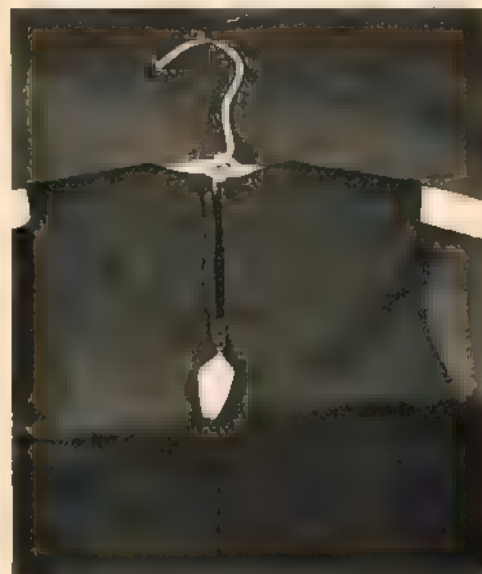
### FREE FORMS

Driftwood and shells complement each other perfectly. When we first started to make our sculptures it was natural to combine the two.

Using fine sand paper, sand the piece of driftwood to remove any rough edges. Cut the bottom with either a hand or power saw, in order to make a flat surface to stand the wood on a base. (In some cases you might have a very interesting piece of driftwood that stands by itself and does not need another base.)

Take an interesting mineral base (here we are using a piece of shale available in most aquarium supply stores), coat the bottom with white glue, and cover with a piece of felt or sponge. This will give the piece a more finished look and prevent the mineral from marring your table or shelf. Turn the base right side up and attach the cut piece of driftwood to it with a good five-minute epoxy (we recommend Devcon 5 Minute Epoxy). Attach your shell to the driftwood. Here is where your imagination can create interesting patterns and

Interesting decorative touches can be added to clothing with shells. A zipper is dressed up by attaching an attractive shell to the pull. Simply glue a bell cap to the shell and attach to zipper hook with a small jump ring. Eyecatching belt buckle pictured at left was made by drilling holes through a large shell (as pictured in shell at center of photo). Shell used in illustration is a large scorpion conch shell.



designs.

### SHELL SCULPTURES IN PLEXIGLAS BOXES

An extension of the above idea is to encase the sculpture in a fitting frame, such as a Plexiglas box. You can make the box from scratch by buying sheets of Plexiglas from a dealer, or buy pre-cut sides and put them together, or buy an empty box already made. All three methods are explained in our book.

The first step is to pick out the shell you want to use, and then mount it in an interesting way on a piece of driftwood or petrified wood or other such material. Just make sure the base has a flat bottom so that it will adhere to the Plexiglas sheet.

Epoxy the shell (pictured, a *Murex Nigritus*) to its base as described above. With the same epoxy or a hot glue gun, attach the base to the bottom piece of Plexiglas. Set the rest of the box in place. You can close the box permanently with a solvent made for such purposes, or leave

Next month we will show you how to display your shell collection in unique and utilitarian ways, and also show you how to make a shell collage or shadow box picture. We hope that in trying these projects you will discover the many possibilities and the enjoyment that is to be found in crafting with shells.

*All photographs for making the preceding items are from Art From Shells, © 1972 by Stuart and Leni Goodman and published by Crown Publishers, 419 Park Avenue South, N.Y. 10016.*



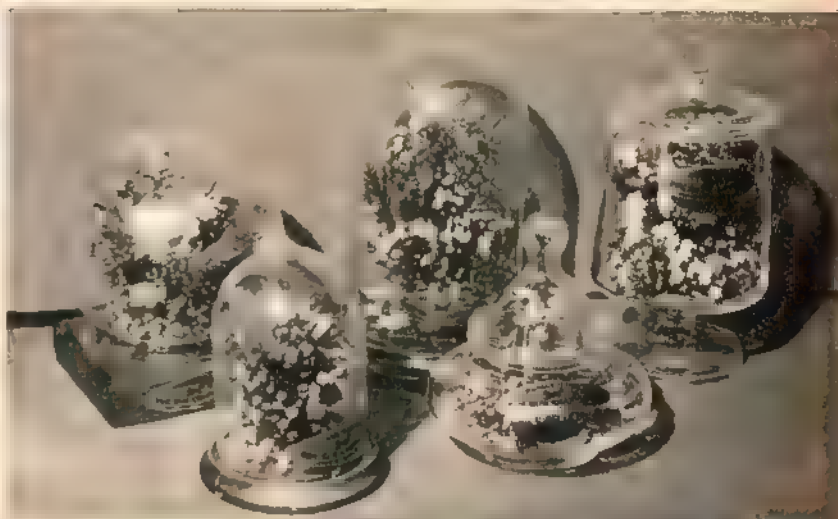
# Chicago '73

A growing industry displays its wares.



Soft, washable stuffed toys and pajama bags in kits from first-time exhibitor G.Q. Corporation were lovable attention getters

Fox Run Craftsmen featured finely crafted glass domes with wooden bases for displaying dried flower arrangements or other crafts



Chicago, Chicago, it's a wonderful town ... especially at hobby show time. Every year, manufacturers, distributors, retailers, and publishers gather at the Windy City for the big Hobby Industry Association of America Trade Show and Convention. This is an unparalleled opportunity to see new crafts and to discover trends in this burgeoning field. Walking about the show is an exciting experience, as one's imagination becomes fired by the many displays of craft kits and materials, all attractively and colorfully exhibited.

There can be little doubt that crafts have really arrived as one of the great American pastimes. As a growing number of people discover that crafts offer them creative expression and a more meaningful way to spend their leisure time, more and more manufacturers are coming into this promising field. Hand in hand with this manufacturing growth is an improvement in distribution of craft materials, and an increase in the number of retail outlets—all meaning more crafting pleasure for you, the consumer.

Over the past few years we have watched certain crafts come into prominence, enjoy a heyday, and then gradually taper off in popularity. The result of this has been that usually one special craft, the "hot" craft of the year, has dominated the show. This year the Hobby Show was different in that no one craft seemed to outshine all the others, but there was a wide variety of many different crafts, and many innovations on crafts which have been popular for some time. Once again this is of benefit to you, the hobbyist, for you will have a far greater variety to choose from.

The "big" crafts are still very much with us: candlemaking, decoupage, stitchery, molding, batik, and beading. All of these encompass much variety and innovation. Add some of the newer crafts which are not commercially promoted, and you have a picture of the 1973 Hobby Show. These newer crafts include string pictures, egg decorating, quilling, and dried flower

crafts. While these are not "new" in the strict sense of the word, this was the first year that they had appeared in any prominence at the Hobby Show.

In some ways, decoupage can be considered to be the "backbone" of the craft industry. There seems to be no end to the many applications of this craft, and just about all of them could be found at the show. A few interesting ones are: dimensional decoupage on weathered barn siding from *Cunningham Art Products*; *Coronado Arts and Crafts, Inc.*'s dimensional decoupage executed on layers of glass; "double decker decoupage" done with Formare from *Becky Originals*; dried materials on wood with a mirror-like finish from *TAP Plastics, Inc.*; and "Photique" photo transfer kits from *Artist Shack, Inc.* In addition, there were many fine lines of wooden items for decoupage on display: boxes, plaques, and other accessories. *Morris Manufacturing Co., Inc.* has successfully combined dried flowers and dimensional decoupage with their stunning "Dimensions of Nature" series. These employ Morris' beautiful exclusive nature prints, a lovely selection of birds, insects, animals and botanical subjects. We also enjoyed prints of Norman Rockwell paintings in dimension, which *Design-R-Crafts* is offering in kit form. *Walco Products, Inc.* has gone into decoupage with their new Dec-O-Tissues—square decorated tissues especially suitable for cutting apart and using along with their special Dec-O Magic coating on smooth eggs, balls, and other shapes. They were also showing a line called Dec-O Paper imported from West Germany, thin colored paper decorations which should be especially useful for decoupage.

Yarn arts once again played an important role in the exhibitions. *Fingercraft Industries, Inc.*, another first timer, was on hand with an interesting series which included "Finger Stikery," "Fingerweav-



An unusual canister set and an oval mirror were among B.W. Drennan Ltd's exhibit of unusual wooden accessories to inspire your very best decoupage or tole painting

ing," "Fingerpointing," and macrame. Of special interest to adult crafters is their macrame-by-numbers line which includes belts, wall hangings, purses, "bird cages," and a flower pot, all to be macramed by the number—a really new concept, so far as we know. Another bright idea from the same company is fingerweaving kits. With these you are given Cordura® nylon strips into which you weave macrame cord to create a really stunning looking belt, shoulder bag, or eyeglass case.

*Columbia-Minerva* was there with a fine line of needlecraft kits, as was *Spinnerin Yarn Co., Inc.* with imaginative embroidery and string art. The Wonder Art Creative





Insta Mold from Casty Crafts will enable you to make a mold of literally anything simply by mixing it up and immersing object to be molded. After a quick "setting up" object is removed and mold is cut in half.



A new draping material called Dip-n'-Drape from Zim's Craft Supplies is an all-new pre-starched fabric that only needs to be dampened and draped, and dries strong.



Amaco has a self-hardening clay which requires no firing, will dry so that objects are permanent.



Quilling, such as these dimensional eggs, was the craft featured at the booth of International Leisure Activities, Inc., which offers quilling strips.

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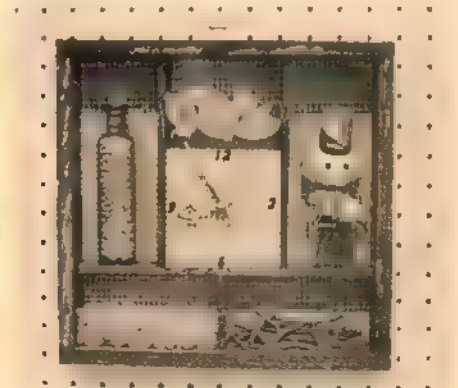
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A unique version of the popular collectors' boxes is this one from Fitzgerald Enterprises, Inc., which incorporates a clock.

Inexpensive and easily assembled frames from Old World Art snap together easily into regular picture frames or shadow boxes—a real boon to those with lots of crafts to display.



Needlecrafts line from *Fizler Bros., Inc.* caught our attention with their "Cross-X-Stitchery" picture and pillow kits. More advanced cross stitch designs are offered in their "Cross Stitchery" kits. They also have a charming line of crewel kits. And *Craftyme* introduced a delightful line of needlepoint greeting card kits which can also be adapted to framing coasters, pin cushions, etc. *Joan Short Originals* has needlepoint napkin ring and coaster kits for a coordinated table setting—really cute!

Those of you who have searched for flower drying gels will no longer have difficulty locating them. *Activa Products, Inc.* was displaying their special new Flower Drying Art, which is a kit containing silica gel in a reusable metal can, floral tape and floral wire, and instructions. After you've made your arrangement you can keep it in one of the well constructed glass domes with wooden bases which were shown at the booth of *Fox Run Craftsmen*. This company also features a floral adhesive which, although it looks like ordinary floral clay, is very different in that you can stick the stems of dried small flowers into it without breaking them.

In the "boutique" crafts, there were several interesting items to be seen. Most notable were the eggcraft kits from *Model Rectifier Corp.* and from *Cunningham Art Products*. *Carnival Arts and Crafts* is into egg decorating with tiny hinges, findings, and stands. And for those first quality jewels which eggers are also searching for, we spotted the display of *Har-Man Importing Co.* *Walco Products, Inc.* was showing a charming group of Easter egg kits, using styrofoam eggs and miniature bunnies, ducks, tiny flowers, and the like. *Craft Master*, a Division of General Mills Fun Group, Inc. introduced a novel new boutique soap kit which makes up into a jewel-bedecked bathroom decoration. Also an interesting innovation in jewelry was in the Pintique line from *Scovill* which featured safety pins in many different colors especially for making the popular new safety pin jewelry which you can learn to make from the book, *Safety Pin Jewelry* from *Hazel Pearson Handicrafts*. Hazel's booth also featured demonstrators showing how to make corn shuck dolls, and they made a big hit.

The most unique crafts shown at the show were, in our opinion, the exciting new line of kits from *Crafts by Whiting*. We were especially intrigued by their Moby Dick Scrimshaw kit which enables you to etch and antique a three-masted whaling schooner on a "whale's tooth" 7 inches high. The "tooth" is polystyrene (ecologists take note!) but the finished product has the look, feel and weight of the real thing. There is a Scrimshaw Powder Horn Kit, too, based on the same idea.

In these pages we are able to touch upon only a few of the exciting new craft items shown at the Hobby Show. We hope that you will feel as elated as we are about the fantastic growth of the craft industry, which promises more crafts, and better ones, in the future for us all.

For further information regarding products mentioned or shown in this report, write *Hobby Show*, 31 Arch St., Ramsey, N.J. 07446.

CREATIVE CRAFTS



Complete directions for the technique of rub out painting are available in a book from *Priscilla's Little Red Tole House*. Priscilla's booth had interesting examples of the technique displayed

## Rough Print



Transferring prints to rough materials such as rocks or rough cut wood is a snap with *Rough Print* from *Sangray*.

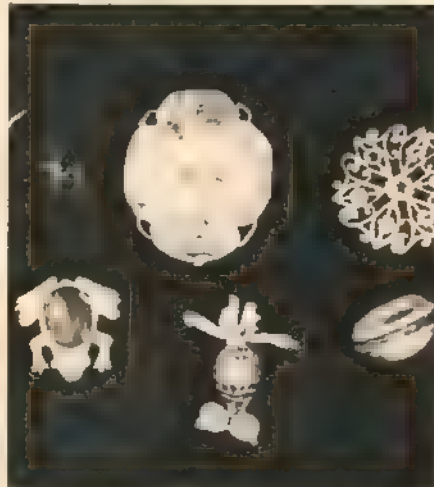
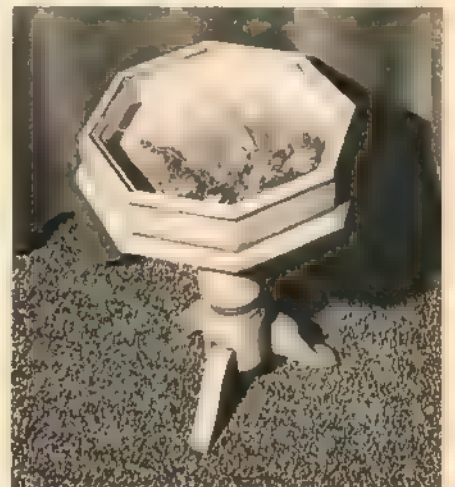


Exhibit of jewelry from *Classic Industries* shows what you can do with lost wax casting



Dried flower arrangements, quilling, dimensional decoupage, or collections can be shown off to advantage in this pedestal table with top recessed under glass, from *Dek-Co Manufacturing Co.*



This giant decorated styrofoam egg was displayed at the booth of *Har-Man Importing Co* to illustrate some uses for their line of lovely jewels



Dimensional decoupage on barn siding is aptly named "Woodland Rustics" These were part of the interesting and varied exhibit of *Cunningham Art Products*.



Don't Eat That Apple





# It Has Personality



Although the folk craft "Granny" appleheads are charming, applehead dolls need not be limited only to that type. Some other possibilities are shown on these pages. Opposite, above far left is a Hakka Chinese couple. To their right is a doll representing Charles DeGaulle. Applehead at lower left is a Mae West type, and on her right is a cameraman on location.

*by Edie Michaelson*

**All the world's a stage  
for your cast of apple-  
head characters.**

The characters on this page, starting from above left and moving clockwise are: an ancient Indian flower vendor, a happy drinker, a French chef, and a "seafarin' man," who is one of the author's favorites. His fishing net is actually a hairnet with wooden beads attached. His hair was donated by the family Bedlington terrier, and his sweater was made from a heavy black nylon sock.

Photos by Juan Aycinena





1.



1. Apple is peeled, leaving no ridges. Have ready: wire and wire cutter, ruler and RealLemon or fresh lemon juice. Some carving is done at this point. Eyes and mouth can slant upward, down or straight. Nose should be left as prominent as possible. Pour RealLemon over apple. If a really light complexion is desired, let soak a few minutes in juice before proceeding. After patting apple dry with a paper towel, insert looped wire through it, starting at stem end and pull through at "blossom" end. Twist once at bottom before hanging.

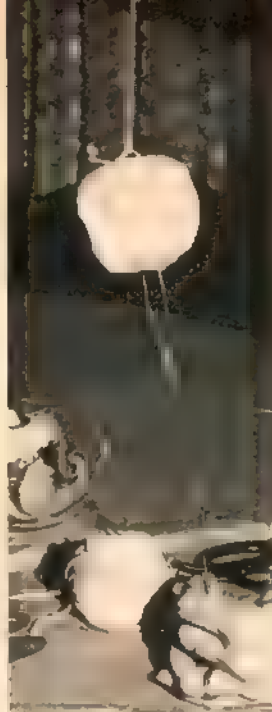
2.



3.



4.



5.

Above left, an apple is ready for hanging with string attached. Head pictured above right is five weeks old and ready to work on.

6.



7.

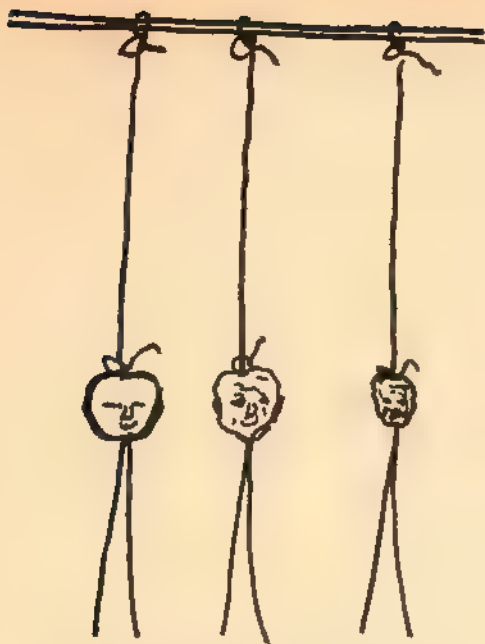


8.

Cotton batting is used for padding the wire armature. It is placed with thin strips of adhesive tape put on at random. Covering strips of a soft material are placed over batting, sewn together so that they will not slip.







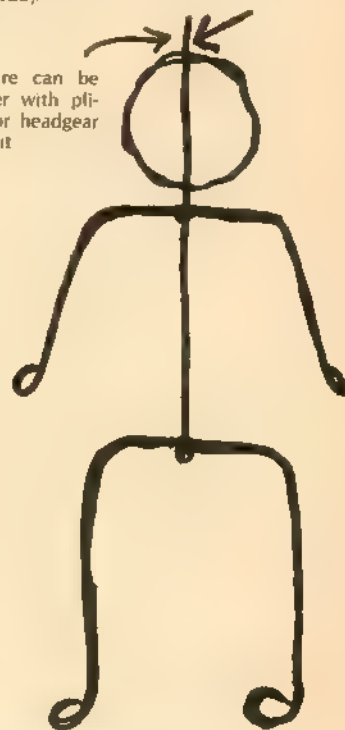
Apples hanging to dry are shown as they appear, from left, on the first day, after one week, and after five weeks



Pull button up against bottom of apple and hang

Apple may be hung from looped copper wire or by a heavy thread put through apple with a large needle. Bottom of thread must have a button on it to prevent apple from sliding off. If string is used, head can be put on after dressing (body wire is cut longer to insert into head).

Copper wire can be curled over with pliers. Hair or headgear will cover it



I can't deny that the apple is a delicious and versatile type of food. Apples can be eaten raw, fried, baked, made into juice or condiment. But for permanent enjoyment, take one firm, tasty apple and make it into a doll. You'll have a sense of accomplishment every time you look at it, and it's a little like eating salted nuts—you won't stop with the first one.

Since I made my first apple head doll, I've become fascinated with the variety of characters one can create from the simple apple, so I always have a few heads hanging around the house. If you think the finished dolls on the mantel are a conversation starter, you should hear the comments from a visitor who has unexpectedly encountered a wizened hanging head!

Before we actually get into the procedure of creating dolls from apples, let's consider the rewards you will gain. Since this is a craft that costs very little, it can be quite profitable. Materials otherwise discarded are used. Besides, it's downright fun. Each doll is unique and even if you try to duplicate, no two dolls will ever be the same. This is a craft that is especially good for shut-ins, elderly people, or even the young mother who needs extra income, yet finds herself "housebound" with a little one.

I intend to give you a choice of procedure in some steps, because this is a very individual craft, and what works best for one may not be so good for another. The best advice I can give you is to experiment, and I intend to offer ample opportunity for that.

### Procedure

1. Buy some apples. Any apples will do, but mature ones are best. One lady, who has made dolls for years, has always used Rome Beauties, Jonathans or Wine Saps. I have used Pippins and Delicious; in fact, one of the best heads I have was made from a Golden Delicious that was shrinking before I peeled it. Rather than throw it away,

I made a "head" from it, and she is one of my most admired dolls.

2. Peel several apples, leaving no ridges. Now, you can experiment. On one apple leave about an inch of peeling at each end, which minimizes shrinkage. On another, with your paring knife, remove the stem and blossom ends. The top indentation can be filled later with a bit of tissue moistened with glue, and will be covered anyhow with hair and/or a headpiece. Also at this time, you might like to try your hand at carving hands from slices of apple. Spear them on pieces of wire for drying.

3. Using the paring knife, begin carving features. Have a certain type in mind as you work, though you won't be able to control features completely. Round out cheeks, leaving nose prominent. Make a little slit in eye, for eyelid, that can be lifted later for insertion of "eye." Where you will want heavy creases, deeper slashes will do it. Don't be timid! True, apples break easily, but you're not working with precious material.

4. If you will want a pale complexion, soak heads, after carving, for a few minutes in lemon juice, preferably bottled RealLemon.

5. For hanging purposes and ultimate body base, you need 12 or 14 gauge copper wire, which should be your only necessary purchase.

Double a 24" piece of wire and force free ends down through stem end of apple. The two long ends extending out through blossom end will become the torso and legs.

Here I must digress to give you a choice in making body structure. You may follow the above procedure or you may use one piece of wire which will end at hip line, where you will attach another piece (with adhesive tape) across the vertical wire. Allow some horizontal breadth for hips,

then turn legs downward. This type of armature allows for better leverage in hip area and is useful if you want to make a "seated" doll. Diagrams show how these procedures work out, and also how to dry an apple on a string, later putting it onto wire body. Fasten a 10" piece of wire across vertical wire at shoulder level to form shoulders and arms. Study the diagrams—it's not as complicated as it sounds.

6. Hang apple to dry for several weeks in a dry atmosphere. A warm, sunny spot speeds up drying. Heads will gradually change from day to day, and after about a week, you can guide the features a little with your fingernails. You can expect an apple to shrink to at least half its original size. The drying time and amount of shrinkage varies with type of apple and atmospheric conditions. Usually 4 to 5 weeks is sufficient.

7. When head has quit shrinking, gently lift eyelid and insert an oblong pearl or other suitable object for eye. If eyelid is not cooperative, enlarge opening, using a rounded toothpick; put in a drop of Elmer's Glue and add objects such as: pearls, black-eyed peas, or grams of barley. In the case of a very tiny head, a colored head straight pin stuck well into the socket makes a very convincing eye.

8. If you feel uneasy about the preservation of your dolls, there are means of preserving them. They can be dipped in thin clear shellac, "Spray-Fix," (usually used to "fix" charcoal drawings) can be sprayed on, and comes in either matte or glossy finish. But you can leave them perfectly natural, and they will look more lifelike. If, after ten or fifteen years, they darken too much, you can always paint them then! Faces may also be rouged and/or painted right from the start, using acrylic paints, which have a resilient nature. I use Hyplar



or Liquitex paints, which runs up cost of production, but this paint spreads well and a little goes a long way

9. Now you are ready to create a real character. Hair makes a world of difference, and there are many sources for hair. Human hair or wig trimmings are good; animal hair is very effective (and is usually in good supply); or look through your sewing box for scraps of yarn, embroidery floss or fringe. Even cotton or lamb's wool may be used for hair. Glue hair on with Elmer's Glue. You may want to add a beard and/or mustache and certainly eyebrows.

10. After hair is dry, create body. Body length should be 5 times height of head, so will vary with size of apple. Now, turn up sharp ends of wire into loops, and turn part of each loop forward for feet and hands. Start winding wire with cotton batting, soft rags, woolen socks, or anything soft, securing it as you go with needle and thread or adhesive tape. Put extra padding where necessary to fill out form, making a figure that harmonizes with face. Average total height of my dolls is 10".

11. When body is molded, wrap it all over, round and round, with strips of soft material; men's old T-shirts make ideal strips. Sew this cover together with needle and thread so it will not slip.

12. Now, cover body with nylon or lisle stockings. Tops of panty hose make perfect covers, because they are two-way stretch and can be a good skin color. Sew this material neatly over body, using matching thread, and tiny stitches. You can sew a casing and turn it inside out for each arm and leg. These casings look neat; tiny

stitches to separate fingers make the hands quite acceptable.

13. Get out the scrap box and dress your doll. Use plenty of imagination here. Study pictures of peoples of the world. If you lack ideas, *The National Geographic Magazine* is a good source for character and costume study.

As you may have guessed by now, my dolls are not the typical "granny" dolls usually seen in mountain regions. Those are indeed charming and help to preserve our folk art, but each of my dolls is completely unrelated to these in appearance and "personality."

For instance, I have made: a fisherman; a Bloody Mary from Bali Hai; a happy drinker; a Mexican balloon man; a Mae West type; an ancient Indian flower vendor; a dapper French chef, and even a replica of our Bedlington Terrier! There are always several heads awaiting my attention.

My favorite doll was a "seafarin' " man from the start. I built him a stocky body with a slight paunch; made pants from faded and stained black denim; a turtle-neck sweater from a heavy, black nylon sock, and a rolled brim cap from the same material. His unruly, silver hair, (compliments of our Bedlington Terrier), curls up in wisps around his cap. His twinkling eyes are blue headed pins. In his semi-seated position, his height is about 9".

I mounted my little fisherman on the back side of a 9"x5" piece of used floor tile. In the opposite corner, I coiled a "rope" made from soiled, heavy cord and glued into place. To support the figure, I made

a keg from a cardboard roll that had metal lids at each end. I punched a hole in the top and stuck into it a 6" piece of heavy, black wire, broken from a coat hanger. This wire runs up under the man's sweater and doesn't show, since the keg stands behind him. The keg is securely fastened to the board with Elmer's Glue.

I made one extra purchase for this figure—a 49¢ coarse, brown hair net. It makes a perfect fishing net, sewed to his hands and decorated with orange bead "floats." The net drapes gracefully over a piece of driftwood, and softens the figure.

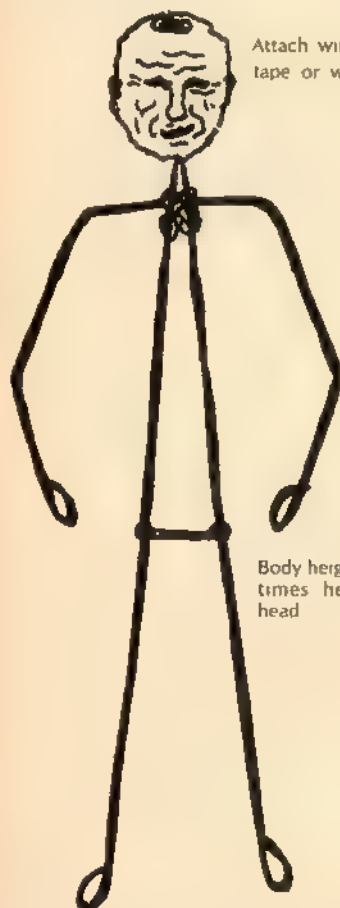
### Helpful Hints to Remember

1. When gluing metal, glass or other slippery objects together, cut small pieces of paper towel slightly smaller than area to be glued. Glue paper to both surfaces which will be in contact and let dry thoroughly. This will produce a firm bond.

2. Be a pack-rat. You won't need a warehouse. Apple dolls are very small. But, collect small scraps of cloth, twine, wire, nylons, felt, leather, beads and buttons etc.

3. If you paint faces with acrylic paint, remember to rinse brush with water *before* and *after* using. Paint dries fast.

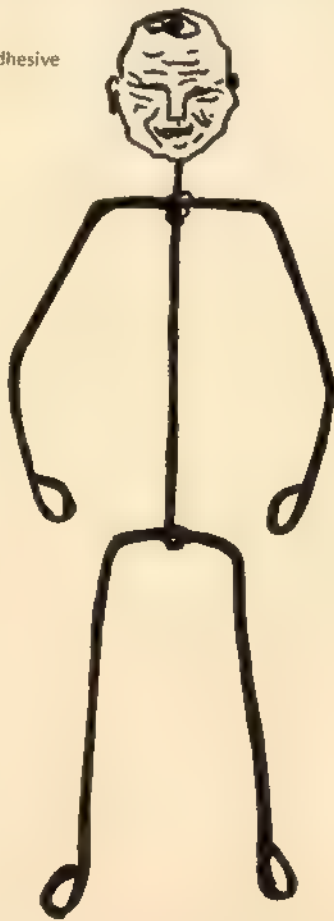
Making apple dolls is fun, and if you can part with them, it will be profitable. Price your dolls according to time and effort expended. An elaborate doll can command a high price, if it has been well constructed. And all you need to make them is time, patience, and box of junk and lots of apples.



Attach wires firmly with adhesive tape or with finer wire

Body height is five times height of head

Armature #1 before covering with two wire



Armature #2 using three wires



After padding wire, wrap securely with strips of cloth, then cover with a "body stocking" made from two-way stretch panty hose in skin color



9.



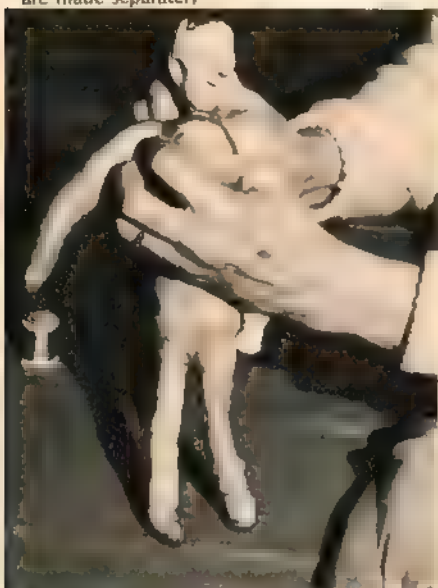
A body stocking can be made from nylon hose or the tops of panty hose. Body section stretches over shoulders. Arm covers are made separately.

11.



This lady has received her body stocking and lies waiting for some clothes. Two apple hands are shown as they dried on short pieces of wire.

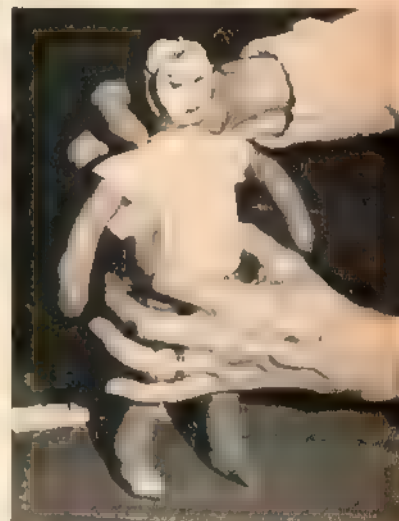
10.



12.



13.



Pictures 12-14 show the procedure of dressing the doll after it has been fitted with a body stocking. Patterns for clothing can be made from kleenex by holding them up against the figure. In making kleenex pattern for a blouse, clothing is sewn directly to soft body. In photo #14, doll is measured for a skirt pattern. The technique employed by the author need not be followed, since dolls can be dressed in many manners.

16.

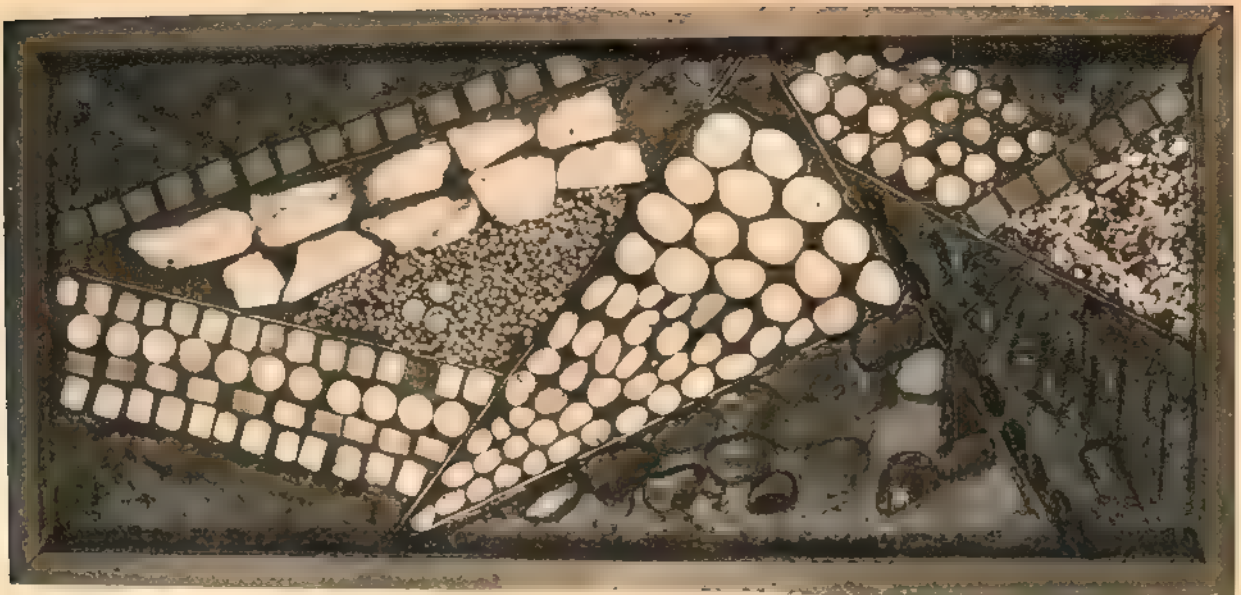


14.

15.

A base is made for the doll, using a scrap of rubber floor tile. Other material may be used. In above photo, author is breaking a coat hanger to form stand for doll. Natural curve of hanger is bent forward as shown at left so it will lie flat on base. Tips of wire are covered with bits of scotch tape to keep them from snagging doll's clothing.





# AN ART FOR ALL

Designs for cement mosaic can be realistic or abstract like the one pictured above

by Kay Weiner

**B**almy summer weather brings thoughts of outdoor activities and the creative craftsman can bring his project outdoors with him. Cement mosaics are an ideal craft for working out of doors and enjoying the sunshine while creating a personally designed panel, table top, walkway or divider. Gathering and collecting the mosaic materials can be as fascinating as the actual executing of your design and can begin in any season.

If you've ever wondered what to do with your interesting collections of pebbles, shells, sea-washed glass, seeds, or unusual stones, here is your opportunity to display them permanently and artistically in an embedment of cement. The varied materials, called *tesserae*, which form your mosaic can be either the natural objects already mentioned or small pieces of glass, pottery, tiles, marbles, wood or any other imperish-

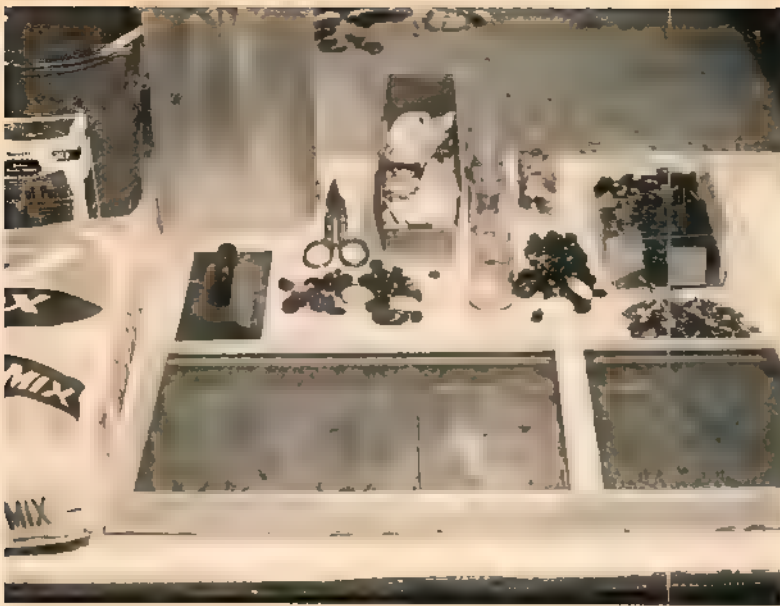


1. 2.





Make it this summer—Enjoy it all year.



# SEASONS

Materials needed to complete panel are pictured in the above photo. Various stones and pebbles, shells, glass, will be incorporated into the design. In photos 1-5, Sakrete mixture is poured into plywood box frame containing  $\frac{1}{4}$ " mesh wire is placed on  $\frac{1}{8}$ " layer of concrete to reinforce panel. Remainder of mixture is then poured on top of the wire. Mosaic materials are assembled and pressed into wet concrete in patterns or designs. As moisture rises to surface, excess is blotted up with paper towels. Completed project should be brushed with two coats of clear lacquer to protect it.

5.

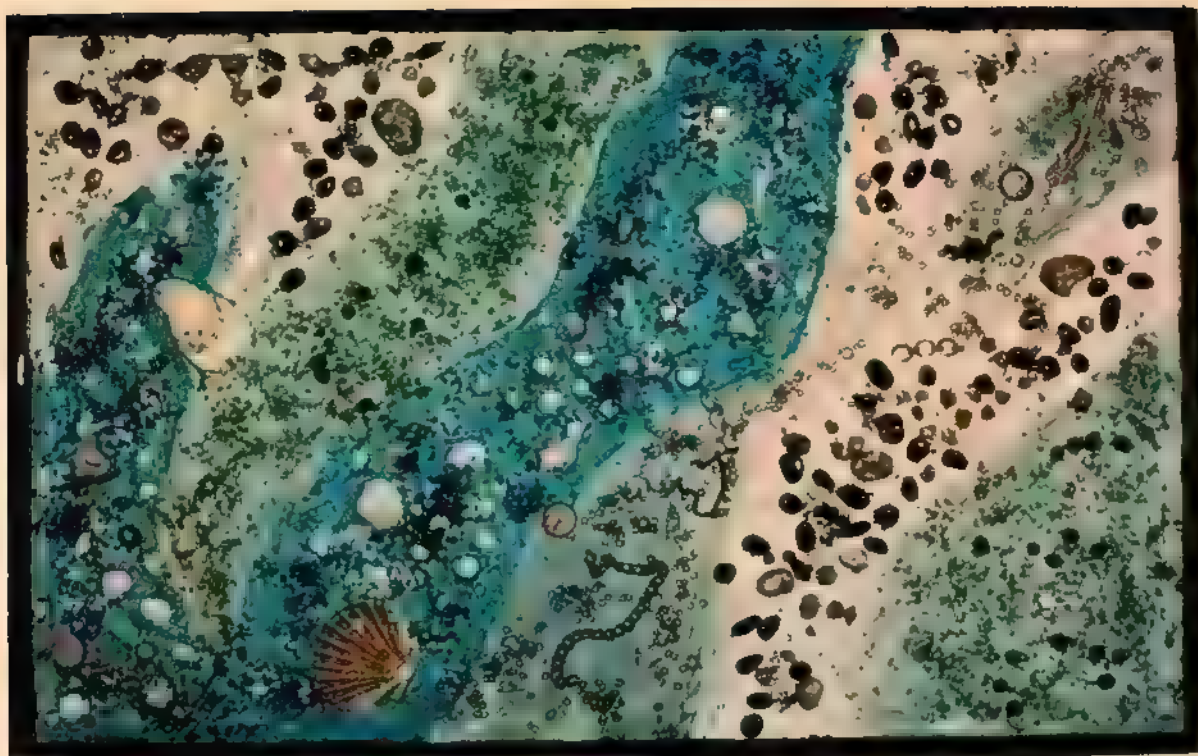


3. 4.



Photos by Scott Arula





This striking stone and shell mosaic serves as a constant reminder of happy days spent at the seashore. Note that even bits of metal, such as rings, chains, and springs, have been incorporated into this composition. Color is obtained by adding powdered pigments to the cement.

able material arranged to form a design using their different colors and textures.

Mosaic art has a noble history which dates back to as early as 4000 B.C. It was used as the most popular method of wall adornment in the early Christian period and the Middle Ages. The durability of the materials used in this art form and the limitless design possibilities have made mosaic art long lasting. Ceilings, walls, floors, murals are notably visible in ancient ruins of important buildings.

A taste for color and decoration in architecture and the need for a durable medium that could withstand outdoor exposure brought about a revival and some variation of the technique in mid 20th century. A notable example of contemporary mosaic design can be seen in the huge exterior walls of the buildings of the University of Mexico in Mexico City, where the ancient technique of embedding in cement has been updated by more modern methods. Up to and throughout the middle ages, mosaics were almost always set piece by piece directly into a bed of cement. The project which we are going to describe in this article will use this ancient method.

#### Materials for a Panel 12 x 30 Approx.

- Sturdy level work surface
- Sakrete (20 lbs.) cement-sand mixture
- Plastic mixing pail
- Cement trowel
- Sheet of plywood framed with molding to form an enclosure
- Work gloves
- ¼" mesh wire same size as plywood
- Water base paint or powdered pigments if colored cement desired
- Collection of mosaic materials
- Paper toweling
- One strong, willing assistant.

It is important to have your design in mind or sketched on paper and all materials close at hand, since working time is limited to approximately thirty minutes.

Mix all the Sakrete with water in mixing pail according to

directions. If color is desired, add powdered pigments (available in most paint or hardware stores) and mix thoroughly. Pour mixture into framed plywood sheet until ½" deep. Place ¼" mesh wire size of panel, on surface of wet cement to reinforce the panel. Pour remaining Sakrete mixture over the mesh and smooth with trowel.

If your design calls for defined area divisions, this can be readily achieved by using metal strips or rods, rows of stones or tiles or other suitable material. Once the dividing lines are made, you are ready to proceed by arranging your materials in patterns, keeping in mind the effect of grouping similar colors and textures. The design can be abstract, geometric or traditional. Each piece must be carefully pressed into the bed of cement to secure it but not to bury it.

The cement will begin to harden within a half hour. As the moisture rises to the surface, blot up excess with paper towels. Your project will be thoroughly dry and ready to complete in 24 hours. The frame molding can be painted, stained, or lacquered for indoor or outdoor use. Be sure to use appropriate materials.

The completed project should be protected by brushing on two coats of clear lacquer. With the addition of a base and glass top, your mosaic can be transformed into a unique patio table. If you prefer to use it as a decorative wall piece, screw two sturdy picture rings into the plywood backing and hang both rings from heavy nails, on a fence, over a fireplace, on a patio wall. It is at home both indoors as well as outdoors. In fact, it could even be used at the front entrance with your name incorporated into the design. Using this same technique, larger panels or several panels together can be supported in a free standing frame to create a divider. For an exciting focal point in your new patio floor, plan ahead to include an exciting mosaic design of natural stone which you embed directly in the cement rather than on a plywood base.

Mosaics can be a family affair, from the fun of gathering the materials to embedding them in the cement. This summertime art project is one which you will enjoy for many seasons.



# Music from the Hills

by Faith B. Rogers

Quiet singing to the soft tones of the dulcimer—a heritage from Appalachia. Decorate the one you make with subtly hued folk painting.





In the above photos, Lee Hermann first draws her pattern on paper (pattern used is given on these pages), then transfers pattern to dulcimer with carbon paper. Painting is executed by filling in pattern with acrylic paints. Shading is not used in this type of painting, since shaded effect is achieved with the antiquing



Top



#### NEEDED:

Dulcimer kit (\$34.95 plus postage—weighs 4 lbs.—available in mahogany or walnut, Albert Constantine & Son, 2050 Eastchester Rd., Bronx, N.Y. 10461.)

Assembly: Glue (Aliphatic resin yellow, such as Franklin Titebond, or Sobo white glue.)

Workboard (¾" plywood, 9"x31")

Sandpaper

C-clamps and/or cord

Level

Drill

Tin snips

Jig saw, fine tooth saw or Dremel Moto-Shop

Small plane or spokeshave

Sharp knife

Playing: (Optional) Cassette tape with explanatory brochure, noter and feather: \$5.49 plus postage, from Constantine. *Fun With the Dulcimer*, paperback from Mel Bay Publications, 107 W. Jefferson, Kirkwood, Mo. 63122, \$1.25.

*Folk Painting*: Oil base stain or paint for base coat (flat acrylic from craft stores or interior latex from paint stores). Opt.: rust preventative paint and oil base paint for work on metal, from paint store.

Tracing paper. Also graphite or non-smear carbon paper from art supply departments or dressmaker's carbon from fabric stores

Acrylic paints (tubes) from art supply or craft stores.

Brushes: for base coat, for varnish, from hardware supplier. For folk art, buy ¼" wide for fine work, up to ½" wide for larger work, from art supply store.

Antiquing formula (one you've devised) from a furniture kit, or try an oil base stain such as Age-It (Connoisseur Studios) or Foam Stain (Illinois Bronze) from craft shops.

Clear semi-gloss or satin finish varnish (paint store).

**D**o you have a yen to strum a dulcimer, that fascinating stringed instrument originated by Appalachian mountain people? It doesn't take many yen to have one of your own, and a pretty one, at that. Build it.

This project as we propose it is multi-creativity at its finest. You can learn to do the simple woodworking to assemble your own instrument, learn to do folk painting to decorate it beautifully, learn to play the dulcimer and to do it with excellence.

Background music isn't usually part of the scene as we write an article, but today it seems quite appropriate. We're listening to a tape by a music instructor, Barbara Muller, on which she gives the basics on playing the dulcimer,—which end is up, how to tune it, love it and make music with it. We learn that there are three ways to tune it (Ionian, Aeolian and Mixolydian tuning methods), two ways to fret and four ways to pick the strings. The simple music she plays brings such words as "haunting," "primitive," "poignant" to mind. There's a slight resemblance to the droning sound made by bagpipes. We read in *Fun With the Dulcimer* (Virgil Hughes) that it's because both instruments operate on the same principle. Two strings on the dulcimer are constant, unchanging sounds; three pipes of the bagpipes stay the same.

Teenagers, in particular, might enjoy assembling and decorating their own dulcimer. The music it produces complements folk or hill songs or ballads. It's great for sing-along, especially when another dulcimer plays the harmony. Try it also with a recorder, autoharp or guitar, recommends Mr. Hughes. It's reputedly the easiest string instrument to play.

#### ASSEMBLY

To prove that one needn't be an expert in woodworking, we recruited one husband to assemble the instrument. The dulcimer

JULY 1973





SIDE



kit, including full-size plans and step-by-step instructions, was provided us by Albert Constantine & Son, Inc.

This is an ideal project for the hobbyist with only an hour or two per day for crafting, for one process or piece can be completed at a time, allowing the remaining hours of the day for clamping and drying.

From our experience, we'll give just a few supplemental instructions which may speed your work. You may not wish or need to refer to them at all.

On the directions, complete steps 1 and 2. In order to produce a symmetrical dulcimer, we used the preshaped back to transfer the contours from the drawing to the workboard as follows: On pattern, match the back at the narrowest point, locate on wood points A and B, which correspond to ends of endblocks 1 and 2. Mark wood. Now take back piece, lay it on workboard so the pencil marks match the end points of endblocks (which have been removed temporarily). Scribe the contour onto workboard. Repeat for other side of dulcimer, turning temporary pattern over. We then attached endblocks by screwing from the underside of the workboard. In order to maintain the contour during the gluing steps, 1" brads were driven into workboard at critical points.

Regarding endblock B: stock supplied was narrow (5" piece of 1"x2" nominal). It had to be cut in half and glued side to side to attain required width.

Step 5: To make edges of sides level all around and flush with endblocks, we fashioned a crudescribing tool from scrap wood, measuring 2"x1½". A hole just large enough to fit a pencil lead was drilled 1½" from the bottom. With the bottom of the tool resting on the workboard, we scribed a line on the sides to act as a guide during "leveling."

Step 19: When drilling 5/16" holes for the tuning machine, clamp a piece of wood

firmly to the underside so no splintering will result when the drill bit comes through. Clamping is surer than holding.

#### GLUING

Each time a piece is glued in place, it should be clamped, or in some cases more easily tied together with heavy cord, using scraps or clamping blocks. The purpose of the latter, of course, is to relieve some areas of the instrument of direct pressure and to broaden areas receiving clamping without denting them.

Proceed to step 23, finishing sanding, if you wish to folk-paint yours. (We stopped at 20 and glued on bridges later, which was unnecessary). If you just expect to give the dulcimer a rubbed linseed oil finish, continue to step 24.

#### THAT FOLKSY TOUCH

To accentuate the folk quality of the dulcimer, we asked Mrs. Lee Hermann, manager of the Art & Craft Studio, to create a design appropriate to the mood of the instrument. The lovely results are her interpretation from her pattern, which she has generously provided for your use, also. We had used the heart-shaped soundholes (opt.) and she worked around them.

Folk painting as taught at the Studio is not stroke painting. It is different from the "tole" where one learns a basic stroke and uses it exclusively. In Folk Art one follows a traced pattern, using fast-drying acrylic paints. There is no requirement to shade or to paint to indicate dimension; therefore, one need not be a talented painter. It is all flat painting. One may paint in any direction, being sure to leave the results smooth, not lumpy. If proficient, of course, one can shade with the colored paint. If not, the ultimate shaded effect is accomplished by the antiquing process. The object is to make a decorative object of a new or unusable item. The technique, once learned

BOTTOM



and the patterns, once acquired, can be utilized on any wood or metal object, from a thimble to a bed.

#### PROCEDURE

1. Sand dulcimer or other object thoroughly.
2. Stain one coat or paint two coats. (If working with tin, use rust preventative and oil-based paint).
3. Lay tracing paper over *Creative Crafts* pattern page; trace.
4. When stain or paint is dry, take carbon paper and hold it in place over surface to be decorated, tracing paper over it. Retrace pattern along the outline so it is transferred to the instrument.
5. Squeeze out acrylic paint onto palette or waxed paper; add a dab of water from brush and mix. Fill in pattern with desired color, covering carbon markings. If you



SIDE



Photo at right shows the unassembled dulcimer as it comes out of the box from Constantine. Each time a piece is glued in place it should be clamped, or in some cases tied together with heavy cord as illustrated below. An alternate pattern for decorating your assembled dulcimer is given on this page.



BOTTOM



TOP



change your mind about a color, it may be painted over as soon as dry. Used on our dulcimer were Grumbacher Hyplar tube paints in permanent green light, white, black and cadmium red light. Wash brush immediately in soap and water or it will be a lost cause.

6. In just a few minutes you can distress the wood if desired with awl, screwdriver, ice pick, chain (Lee didn't) to simulate old weathered wood. Rub antiquing formula (see materials list) over the entire dulcimer or other object or apply with brush. With a clean cloth, wipe off excess, leaving antiquing heavy at the edges. You may wish to re-apply the darkening step over the folk art to shade the design in certain areas.

7. When dry (and give it time), brush on one to two coats of varnish.

Simple and effective. One then rounds up the weekend woodworker to finish the dulcimer assembly; i.e., to install tuning machines into the scroll and string the thing. Next step...to learn to play our work of art.



# the **INSIDE** story of

## THE 5 WHERE'S: OPTIMUM WALL DISPLAY CONDITIONS

**Where** the art receives good natural illumination (second choice, good artificial light).

**Where** it can be viewed straight-on, at a proper height and distance for appreciation.

**Where** the subject matter and frame will not be overshadowed or will not fight with the wall or wallcovering.

**Where** art will not be adversely affected by moisture, too much sun, too much darkness, or by extreme temperature changes.

**Where** light does not strike the glass to cause glare.

*Giving us opinions on this article were two professionals in related fields. We selected Denise Collins, member of the American Artists Professional League, and Jerry Weiner, Custom Gallery and Framing, Waldwick, N.J., the first for the feel of the artist-craftsman, the second the experience of the framer-arranger.*

**H**ow should we display our mounted art work on the wall? This subject has been explored in literature all too little. We can sum up the inherent choice of hanging work in a group vs. alone by reminding you that you never see a Picasso in a wall arrangement. Do you consider your masterpiece a Picasso? (Note, we're not asking whether it is as financially valuable). Do you value it highly as an object of art or the result of exhaustive efforts? If so, you'll want to display it by itself in a location, of course, which most closely meets the conditions I'll call the "5 Where's" (see box).

### WALL GROUPINGS

This entire field is subject to your personal interpretation of *what is right for you*. For an individual look, consider combining art and craft work on a wall with other objects, such as collectibles. Very effective can be wood carving, sculpture, clocks, brass trivets, and collectors' fancies. The old idea of hiding collections on dark shelves behind glass or in drawers is out. People who visit want to see what interests the people who live in the home.

We believe a home belongs to the entire family and expect the art displayed to re-

flect this. In our narrow hall is a wall grouping consisting of Grandma's oil painting barnyard scene and her watercolor, Dad's framed duck silk screen print, Mom's first slightly bubbly experiments with duck prints decoupaged on wood and 10-year old son's very bubbly horse decal varnished on distressed wood. We've all done better work since but just happen to like these things. The one unifying element aside from a slightly nature-oriented theme is the presence of medium-or dark-stained wood in each mounting treatment.

### LET'S GET GOING

Presumably, when we mounted our art or had it done, we'd read the first of the articles of this series and had an idea where we'd hang it. And, we hope, we have a neutral background for display (either light or dark), for that's easiest to cope with.

*by Faith Rogers*

**How to make a light box. How to arrange a wall grouping—traditional vs. innovative ideas.**

Large dramatic pieces (or Picassos) are best displayed alone. If placed over a sofa or long table or on a fireplace, they can be the focal point of the entire room. (So can a grouping of lesser art in the same locations)

When a picture is usually viewed by standing or walking observers (i.e., in a hall), it is generally as near the eye level of the average person as possible. In other rooms, where individuals would be more inclined to sit to enjoy the art, they should be displayed lower, dependent on furniture height and arrangement. Most people have a tendency to hang pictures too high rather than too low. Experiment. Have someone hold the picture in the place you first deemed right while you stand back. Then lower it 6" or so and see if it doesn't look better. If you end up with individual art of similar sizes on each wall in a room, you'll find

it less distracting if it is hung so the tops are the same height.

The best guide for hanging picture groupings? Your own judgment. You have to live with the results. You should feel a certain order in the composition. With two or three framed items, one normally sees two side-by-side or one-over-the-other, the third and larger one placed above or below the pair.

With larger groupings it's best to measure your sizes and to mark off an area akin to your wall area on the floor, so you can lay out your pictures in various ways until you're satisfied. If you prefer, you can do this trial-and-error planning by sketching.

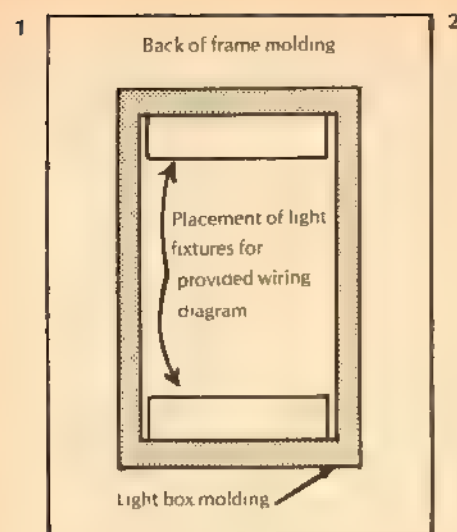
*Traditional groupings* are a composite of random-size and shape frames and items so clustered that the periphery of the collection is a straight line. Advocates of this type of arrangement say pictures must always be even on the bottom and sides and, as often as possible, across the top. This actually creates a framing effect for the entire wall of pictures, confining the eye of the viewer to the composition. They feel that the eye is offended by a group of frames and mounts which are assembled in a ragged pattern, that handsome pictures are done a disservice by being arranged haphazardly.

To assemble a conventional grouping of art, begin with the largest pieces so they'll balance each other. Fill in the rest of the space allotted with smaller art. If all large pieces were placed on one side, for instance, the arrangement could give the effect of tipping over. Try to keep the spacing between items uniform. (One pleasing deviation from this was a grouping we admired recently. The designer had allowed about 8" between pictures and objects except for a collection of five miniature mirrored antique frames which were hung in a diamond shape, each 4" apart from each other, the diamond 8" from surrounding art.)

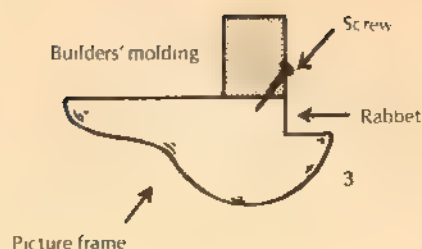
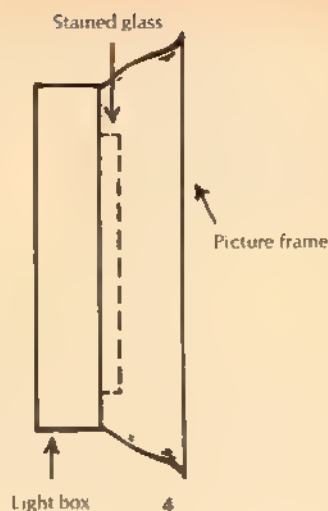
*Another approach* to wall decoration is Jerry Weiner's. He does not care so much for even exterior lines, per se, as he does for the inner composition. The first step is to choose a main piece. This dictates the size of the grouping. If your wall is small, you won't choose a 24"x36", for instance. You'd use a 16"x20", perhaps. Using his formula of a "basic 3" grouping, after de-

# FRAMING





Assembling a light box



1. Miter and assemble picture frame 2. Miter and assemble light box from builders' molding (minimum 2½" wide) 3. Glue molding to back of frame then predrill holes for screws at an angle through thickest part of molding and insert screw 4. Insert stained glass or other art requiring light source in rabbet of picture frame, clip or adhere in advance 5. Have person with experience in electrical installation do wiring, screwing fixtures securely into light box molding 6. Staple back panel of thin plywood in place. Slits or holes should have been cut in it for ventilation. Incandescent lights require more venting than fluorescent. Panel should be painted white, silver, or covered on inside with foil



Alternate suggestion for placement of light fixtures

ciding on this most important art, you choose one of your collection which is half the size or width (or a little larger) of the first picture, for your second piece. The picture (or pictures) is now picked for area 3, shown in the diagram by two pieces of art which together measure visually half or more of picture 2. For a small grouping, if your first frame measured 16"x20", the second might be 14"x18", then 10"x14". A long wall might require a 24"x36" starter, a 22"x24" second man, an oval mirror and a vertical plaque totaling 18"x20" for the third area. "Basic 4" is an expansion of the simpler arrangement.

You now have something to work on. Be flexible enough to see that, although your preliminary plans were to place that watercolor next to the decoupage, that it won't actually "come off." Some optical air space should be left between frames. They can be almost touching (1"-2" apart) if you like a more cluttered look. Over 6"-8" between pictures could give a toothless, uncoordinated look. Most important is that you follow some plan and that this should be gauged on size before anything else, according to Jerry. The term "size" should not be interpreted to mean just physical measurements. Some framed art may appear heavier than others, for it may be dark, an oil with a Mediterranean frame, for example. It will be more imposing than a chrome-framed impressionistic watercolor of the same size. So remember the *optical* weight must be considered.

Pictures having a definite direction should generally be placed so the movement is *into* the grouping. George Washington crossing the Delaware moves left, so would best be placed on the right side of the arrangement. Portraits facing for-

ward can be placed anywhere; silhouettes shouldn't be turning their backs on your lovely grouping, but admiring it.

Busy backgrounds are not appropriate for most wall art. They require too much from a mere frame, for it must completely separate the art from the wall. Delicate art, such as feminine pastels, might be hurt by placement on knotty pine or rough burlap.

A relationship between one picture and its neighbor in a wall setting is often desirable to achieve (e.g., use of burnt sienna in the background of an oil, which is then repeated on the frame of an adjacent watercolor). This gives continuity. When all the art is the same size and shape, there is a boredom about the grouping. (Balance large with small, deep with shallow. Make sure color is evenly distributed. Don't confuse the groupings we're talking about for use in the average home with methods to hang art masterpieces in a gallery or museum. Here the pictures may all be hung on a wall near each other but no attempt is generally made to group them).

If your home furnishings are eclectic, you may wish to mix frames and mounts of all periods. It can be done attractively, but depends on how brave you are. Your art can be very effective if it is relevant to the furnishings of the room where it will hang. In period rooms, you should consider adhering to that period when you frame your art.

If planning a complex wall hanging or you want those colorful rya rugs on the wall to stand out, keep walls, floors and window treatments relatively simple. Arrangements along a staircase should follow the lines of the railing. If hanging in a location where art will most often be view-

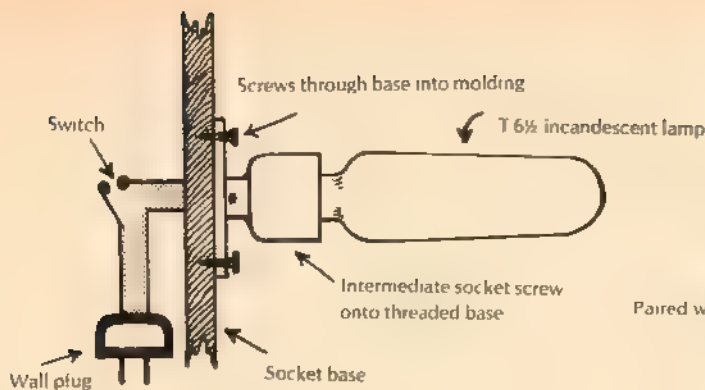
ed from an angle instead of broad-on, make sure you don't choose art (or crafts) which will lose dimension, appear distorted, or glass which will be just a glare at an angle, because of poor lighting.

A word of caution. The location of large art can depend upon where the wall studs lie. Ascertain where they are and drill holes there if at all possible. Ask your hardware man his recommendations on the types of hangers necessary, indicating the weight of the mounted art. For very light work you can use adhesive backed hangers which requires no hole in the wall. Regular picture hangers carry an indication on the package as to maximum weight. For weighty pieces, use fasteners which will not give way, such as the types where plastic, lead or fiber anchors are placed in pre-drilled holes in the wall. Screws are then driven into the anchors, a process which expands the latter so they won't pull out. Art is then hung from the screw. Remember that the closer your hardware on the back of the frame is to the top of same, the closer it will hang to the wall. Heavier art is better supported by two hooks than one, the hooks being spaced at least 8" or usually ¾ of the width of the frame apart. This not only shares the load but allows the frame to hug the wall more closely and prevents slipping. Unless it is for a period effect, such as the stained glass art photographed in a Victorian setting, don't let your hardware show or utilize ceiling molding. It could detract.

## LIGHTING

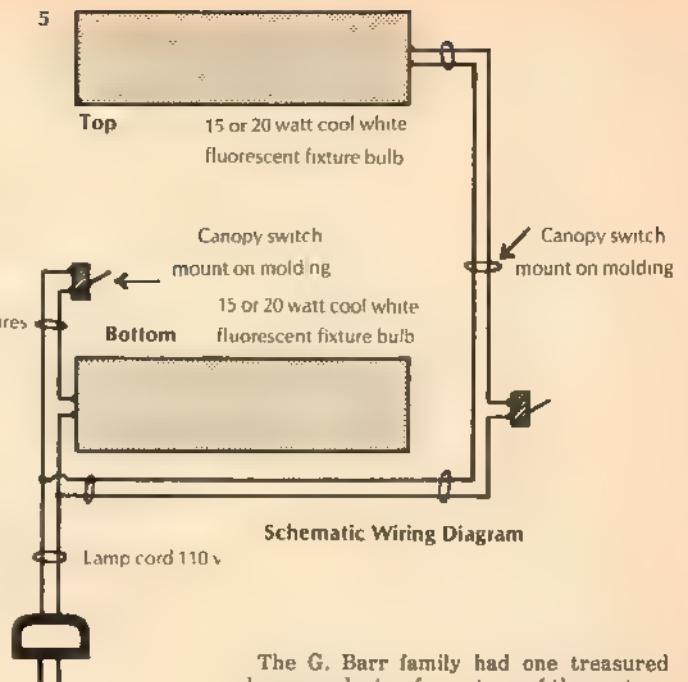
Your art should be well lit. Investigate accent lighting. The choice of light sources affects the colors in your art and room. Incandescent lights can be clear, white, or





Alternate wiring, using incandescent lamp

Switches work independently  
Use 2 conductor fixture wire with  
insulated staples to fasten wire to  
molding



Schematic Wiring Diagram

pink and will produce different effects. Fluorescent lighting usually gives a "hotter" or whiter look and more approximates daytime light. Actually, the latter generates less heat, lasts longer and gives a soft, even light. Pictures which receive daylight from windows may need no accent lights by day but will suffer when the draperies are drawn. Lighting can be concealed or made inconspicuous if properly planned and installed.

Probably best are the "eyeball" socket lamps you can recess in the ceiling. Also effective are the track-type lighting, also to be installed above the art. These fit into the decor best in contemporary homes. Both are adjustable to focus on your walls. The clamp-on type light is less expensive, placed above or below the art. The amount of light you want on the picture, whether you're illuminating the center or the entire work and frame, will determine bulb size. This type of fixture is best for single art on a wall but can easily be hung on the main piece in a wall grouping if need be, drawing more attention to that particular art. You may wish, with a grouping over a sofa, for example, to design strip lighting which is hidden behind the furniture and slants up, concealed by a wooden molding strip, perhaps, or this fixture can be placed where wall meets ceiling, the light directed down. Don't discard the possibilities of placing clamp-on lights on tables or using regular table or floor lamps.

## STAINED GLASS

The beginner in this fine art is usually content to hang his art by a light source graduating from humble single objects to mobiles, perhaps finally to windows. But how can one attractively display large stained glass objects short of making a permanent building installation? First, there's always the table tripod (preferably the acrylic plastic type) on which you can place the piece, relying on illumination in the room to give the needed interplay of light on which glass depends to reveal its beauty.

Very old accent windows rescued from the family home before demolition are significant art objects to the Roger DeBerardine family. The old Brooklyn farmhouse dated from 1880. Their new home is furnished in Victorian and these former windows are hung on the living room walls. Because the glass is pale in color and some portions are clear and because they're defined against a light wall, there is no need for extra illumination to appreciate the textures and coloration. The glass is framed in medium weight wooden molding.

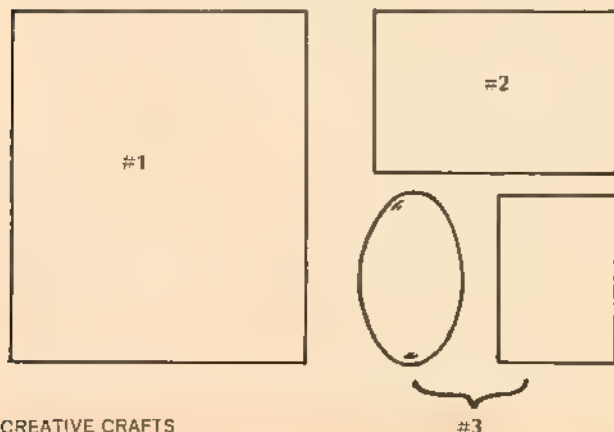
The G. Barr family had one treasured glass product of a turn-of-the-century craftsman framed by Jerry Weiner. Behind the stained glass is white paper for added definition.

They also commissioned him to build a light box for a larger rectangular piece of stained glass. The sketches are for similar boxes of the author's design. For a light box, a shallow box is attached to the back of a regulation frame and contains a light source and mode of reflection. A poorly designed light box will reveal light spots (one can see the bulb or its specific location). If the interior of the box is sprayed silver, covered with aluminum foil, or even if a white backing board is placed behind the lights, the light will be better distributed. Two lights are generally better than one, each on a perimeter of the molding. If you're not handy with electricity, don't try this yourself.

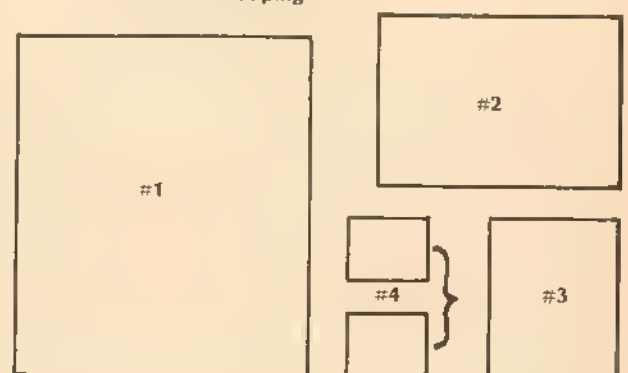
You must design your light box, of course, to the measurements of your glass. If you have leaded glass with uneven edges (not a rectangle or square), try adhering it to a sheet of frosted glass which can be framed, or set it in a cutout so the art has regular straight edges.

Because your art will determine box size, we'll just give you some specifications from a box we've liked which could help you judge materials and proportions. On a 20" x20" box, the depth of the builders molding

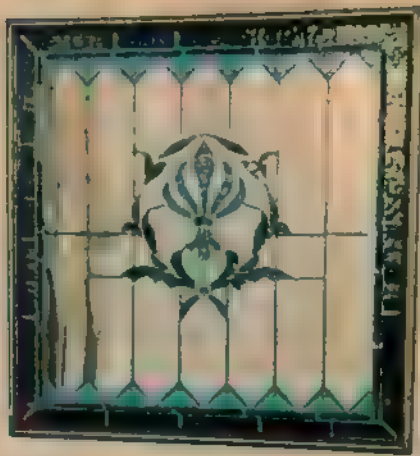
A "Basic 3" Grouping



A "Basic 4" Grouping







(or  $\frac{3}{8}$ " plywood) was  $7\frac{1}{2}$ ".  $\frac{1}{8}$ " hardboard was used on the back, three evenly spaced 1" holes were drilled in the top for ventilation. Three candelabra-type light sockets with regular bulbs were placed as follows: one at bottom center, one at center of each side. Wiring extended from bulb 1, left side, down, across bottom, up the right side to the top and out a  $\frac{1}{2}$ " hole in the back top corner. Alternate placement of bulbs is shown in attached illustrations. Remember your design should allow for ventilation (opening, slits or holes) and replacement of bulbs.

The light box can hang on the wall or be placed on a table top.

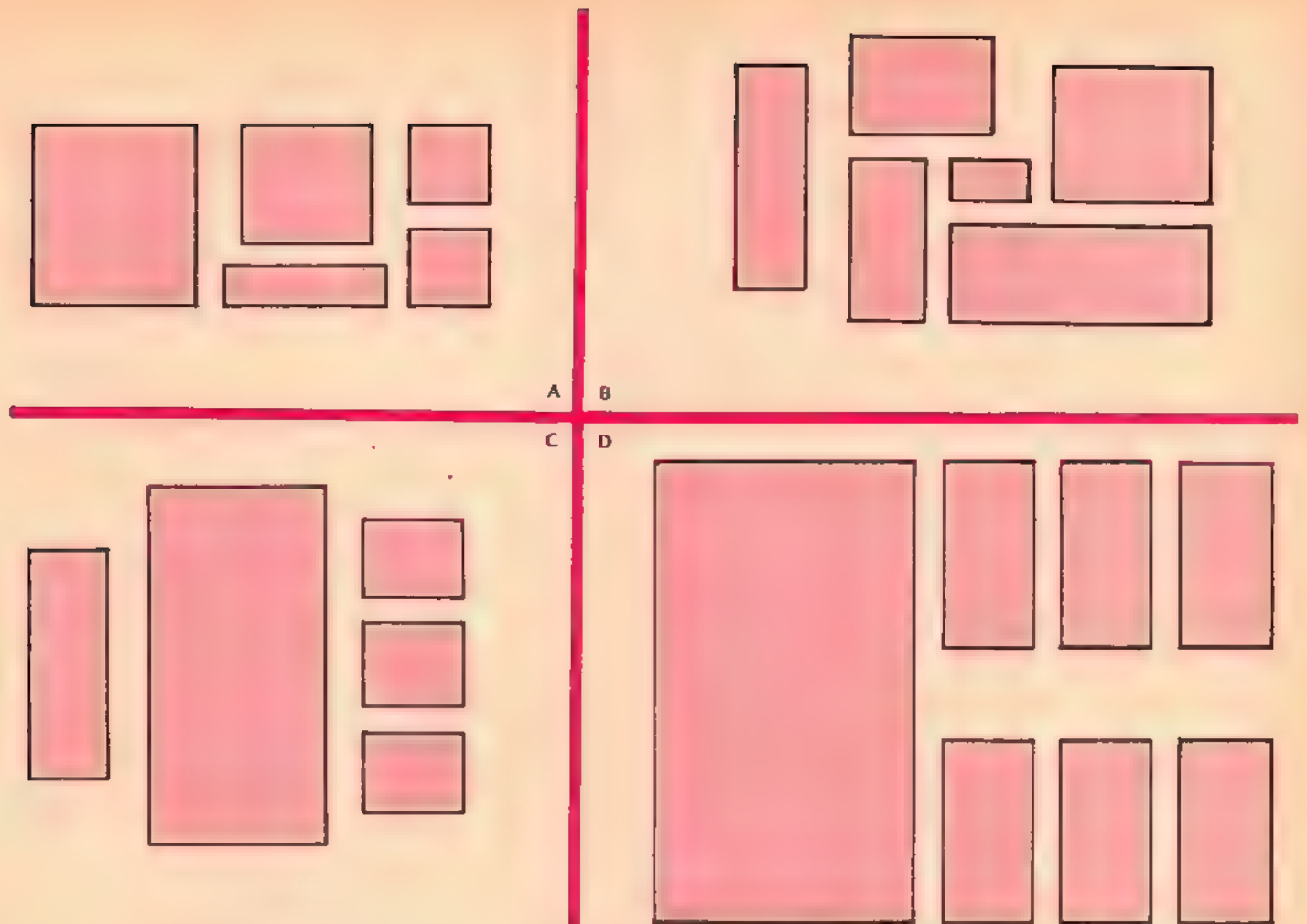
#### SUMMATION

Those who are artists or craftsmen deplore the use of art to fill up a long wall, to match the draperies, with the content dictates solely by the furnishings. We like to live with our particular type of art, to enjoy seeing it, to relive the experience of creating or finding it. A wall grouping should be an outgrowth of us. It should be a way of sharing things important to us, be they arts, crafts, collections, family photos, or all four. They should be shown for our maximum enjoyment and to their best advantage.

Left A stained glass window from the Victorian era is framed and hung in the DeBerardine home from chains attached to the ceiling molding. This is effective because the wall treatment relates to the period furnishings. Below: Craft work has been incorporated with art in this example of a "basic 4" grouping. Included with the two oil paintings are a gold-leafed mirror, crewel work and string

ART





Contrast two attractive wall groupings (A and B) with two which are not as appealing. Grouping A forms its own frame. In grouping B, even though exterior lines are not straight, it has a unifying effect. In grouping C, the art is not compatible in size. In grouping D, pictures are not integrated even though outside lines are forming a "frame".





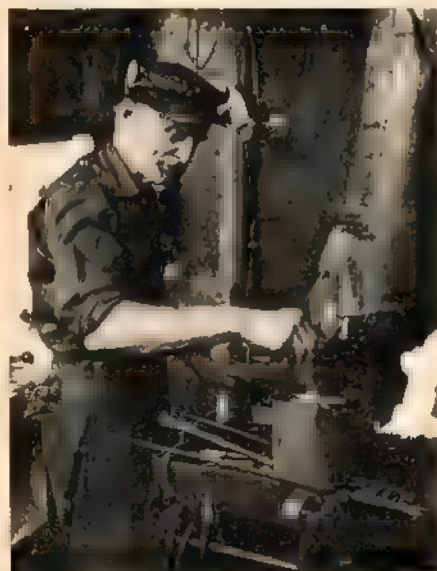


by Mildred Jailer

Probably the biggest attraction in New Hampshire for crafts people—in addition to relaxed living and low taxes—is the League of New Hampshire Craftsmen, the only state-wide organization that represents multi-media work by craftsmen on all levels.

Most of the craftsmen who come to New Hampshire to practice a craft—or long-time residents who work with a craft—discover a unique support for their work. It stems, primarily, from the League's encouragement, its standards that seek out the highest technical and artistic levels, and its varied activities. These include shops that feature the work of New Hampshire craftsmen; classes for beginners and advanced sessions for already proficient crafts people, and an annual fair that offers the crafts person an opportunity to exhibit, demonstrate and sell his or her work.

For out-of-staters—the tourists, summer residents or those with a wide-spread interest in crafts—the League is probably best known for the 10 shops it sponsors in scattered locations across this ruggedly beautiful state.



Thousands of visitors at the Annual Craftsmen's Fair for over ten years have enjoyed watching blacksmith Joe Tucker work at his forge. Photo by Bill Finney

## NEW HAMPSHIRE'S WAY WITH CRAFTS



View from the street of the Hanover Shop, designed by architect David Campbell, then director of the League of New Hampshire Craftsmen

Take the Franconia Notch shop as an example. It is housed in an old sprawling railroad station that once served a long-gone fashionable hotel set almost under the nose of The Old Man of the Mountains in Franconia Notch. Here, a variety of crafts that span from silver to toys, hand-hooked rugs to knitting and tables if featured. The most recent best-sellers, according to Alma P. Hamilton, the shop's manager, have been the cotton and wool loom-woven rugs, luncheon sets and mats made by Estella Pickersgill of Franconia who, three years ago, with Gladys Dent of Monroe, made a pair of rugs for George Washington's bedroom at Mount Vernon.

Also always popular at Franconia Notch are the stuffed toys and crewel embroidery made by crafts people who live in the northern part of the state.

Surprisingly, full-time dedication to a craft is not of paramount importance in order to meet with League acceptance. The craftsman may be doing the work, such as knitting, as a pick up activity. It may be a hobby such as the Early American decorator who delves into the historic interest, masters the skills of an old-time craft and then produces only a few objects a year. And the successful League contributor can, of course, also be the professional craftsman who devotes his entire self and all of his time to his craft and supports himself fully from his work. Typical of the latter are the potters, Ed and Mary Scheier who now have their work in permanent collections in over 30 museums and galleries throughout the world. There is also Gwen Falther who is one of the select 500 Doll Artists of America. And Omer Marcoux, a folk artist, who has whittled more than 100 breeds of dogs and had his work recognized in the National Rural Arts Exhibition in Washington, D.C.

The three areas of craft achievement the League looks to are craftsmanship, design, and aesthetic value. A state jury (and local juries for crafts people who want to confine their sales to shops close

to their homes), composed primarily of teachers and professional craftsmen, examines crafts submissions for these qualifications.

For craftsmanship, the jury is interested in how the raw materials are used as well as in the finished quality of an item. The design classification may be self-explanatory: whether it is original or a choice of a good traditional design. But a craftsman, the jury believes, who chooses poor traditional designs is no more qualified than the craftsman doing original designs of poor concept. Aesthetic value is also fairly self-explanatory. But here the jury is often challenged by such questions as: Does a basic red mitten need to have aesthetic value? or Is a large pottery vase acceptable if it does not have aesthetic value?

Once state jury acceptance has been received, the craftsman can deliver either to the shops or to headquarters in Concord for distribution. Shop managers are encouraged to work directly with the craftsmen since each shop differs in em-  
representative of about 30 embroiderers, includes pillows, pictures, pincushions, bags and other small items.

From a state-wide point of view, Miss Merle Walker, the League Director, claims that pottery and jewelry each represent about 20 per cent of the sales and are the two current best sellers.

Lesser known crafts are now also coming to the fore in New Hampshire. Pewter, that is gaining in favor because of the rising costs of silver and gold, is being spun by a League craftsman in a basic contemporary design. Iron work is a fast growing craft.

In New Hampshire, too, canvas work is fast becoming a competitor of crewel embroidery in terms of popularity. Metal sculpture, using casting techniques, is gaining in appeal. And rug hooking is an old-time craft that constantly appears and reappears in the forefront of the crafts scene. Currently, quilting seems to be



threatening to overshadow it in popularity.

The progression of a craft in vogue, Miss Walker believes, usually begins with a craft organization. Then the hobbyist becomes interested and the adult education classes begin teaching it. Finally kits, both good and bad, are available for everyone. Leaded glass and candle making, says Miss Walker, seem to be going through this process now.

The crafts classes that are part of the League's state-wide program were organized when the League was founded, in 1931, to train people how to work creatively with their hands and, at the same time, augment their incomes. Through the years, the scope and number of these classes has grown until during the fall, winter and spring sessions of 1971-72 there were 150 classes in 19 communities taught by experienced crafts people. The most sought-after classes were in pottery, weaving, Early American decoration, jewelry and embroidery. Other learning opportunities were also offered in enameling, macrame, pottery, quilting, rug hooking, rug braiding, silk screen printing, spinning, wood carving and wood working.

Men and women, predominantly producing craftsmen, attend the League's advanced courses in seminar and workshop form under the guidance of well-known out of state crafts experts. Six of these workshops were offered in 1971-72 for handprinters, jewelers, potters and weavers.

Probably the dramatic highlight of the League year is the week-long Craftsmen's Fair held at the beginning of August at phasis: one may be contemporary, another traditional. One shop may do well with higher priced items while another sells the lower priced crafts.

The New Hampshire League of Craftsmen was founded a little over 40 years ago

by a wealthy and public-spirited woman, the late Mrs. J. Randolph Coolidge. Her idea was to encourage and promote the traditional New England home crafts. At the same time, she was anxious to have her New Hampshire neighbors learn how to find enjoyment and extra income through the skill of their hands.

To make a success of her project, Mrs. Coolidge poured a vast amount of energy and personal financial support into it. She looked for and found people able to teach the fundamentals of rug making, weaving, needlework, stencilling, pottery and wood working. She gave her own money to provide necessary supplies for those who were unable to afford to buy for themselves. And, finally, she arranged for the display and sale of New Hampshire handicrafts.

Today, the League has a membership of some 4,000 men and women. Some are professional crafts people. Others are interested in handicrafts as an activity of self-expression. Some want to learn the techniques of a craft or are looking for an opportunity for either a full or part-time source of income. Still others, who may live anywhere in the United States, have joined the League because they believe it is worthwhile to support the cause of serious crafts.

The League is a non-profit, privately operated enterprise governed by a State Council composed of a president, vice president, secretary, treasurer and elected members. These include prominent New Hampshire citizens, representatives of education and art, and League craftsmen. There is also an Advisory Board of member craftsmen. It is through this body that the opinions and recommendations of League membership are transmitted to the Director and State Council. Finally, there

are the local Councils in 23 participating communities. These groups are frequently autonomous, subscribing to basic League policy, but free to act independently with in their own towns.

The League as a whole derives its income from its nominal membership dues, contributions, and the small percentage it receives from the sale of craftsmen's work.

The League shops, open the year 'round, are in Concord, Exeter, Hanover, Nashua and North Conway. Shops open only during the summer months, are in Center Sandwich, Franconia Notch, Meredith, Sharon and Wolfesboro.



The Annual Craftsmen's Fair, held in 1972 for the 39th year, features craftsmen at work Marie Polk, silversmith, demonstrates the forming of a spoon bowl Photo by Bill Finney



# Craft Events

For publication in our Craft Events column, notices of special exhibits, conferences, fairs and classes should be sent to Creative Crafts, 31 Arch St., Ramsey, N.J. 07446 four to six months in advance. Inasmuch as we do have a long lead time, readers should be advised there is the possibility of changes in schedule or cancellations.

**MAY 31-JUNE 2 DENVER, COLO.** 20th Anniv. Midwest Weavers Conference Temple Buell College

**JUNE 2-3—WEST FORK, ARK.** 3rd Annual Ozarks Native Arts & Crafts Fair in the elementary school. Contact Mrs. Jean Chase, Rte. #1, Box 134, Winslow, Ark. 72959 for information.

**JUNE 2-3—FARMINGTON, CONN.** Second Annual Crafts Expo-retail and wholesale fair at the Farmington Polo Grounds. For information write American Crafts Exposition, P.O. Box 274, Farmington, Ct. 06032.

**JUNE 3-24—PITTSBURGH, PA.** Stitchery '73 at the Arts & Crafts Ctr. Open to all who embroider their own designs. Write K. Iveys, Registrar, 241 Woodhaven Dr., 15228.

**JUNE 3-24—LAMONI, IOWA** Graceland College, Exhibition "Quilts, Coverlets and Country Pottery." Exhibit consists of 58 examples of 19th century American pottery quilts and coverlets assembled by Donn & Patricia Young of Mount Vernon, Iowa from their personal collection.

**JUNE 3-JULY 8—BROOKFIELD, CONN.** Brookfield Craft Center Open House. Instructors exhibit and Plant Day 2-5 p.m. open daily Rt. 25 just east of jct. with Rt. 7 north of Danbury.

**JUNE 9-10—WESTPORT, CONN.** 7th Annual Westport Handicrafts Fair in the Staples High School Courtyard 10 a.m.-6 p.m. Adm. Free. Sponsored by the Westport Nursery School—profits for scholarship fund. Over 80 craftsmen from New England, N.J. and N.Y. represented.

**JUNE 11-22—WAR EAGLE, ARK.** Out-of-doors Arts & Crafts Seminar. Classes will be offered in painting, pottery, puppetry, wood carving and weaving. This is a two week intensive workshop. Write Ozarks Arts & Crafts Fair Assoc., Inc., War Eagle Mills Farm, Rt. 1, Hindsville, Ark. 72738.

**JUNE 12-13—KING OF PRUSSIA, PA.** Creative Craft Fair, George Washington Motor Lodge, 10 30-4 30 and 6 30-10 00. Craft demonstrations, Make-it & Take-it tables, lectures, exhibit by the National Guild of Decoupeurs. Adm. \$2 at door, \$1.25 with discount ticket from craft shops or this magazine (see ad).

**JUNE 15-17—ZANESVILLE, OHIO** Arts & Crafts Fair of the Zane's Trace Commemoration Days. Creative artists & craftsmen along with hobbyists giving demonstrations, showing and selling. Featuring early period crafts, river, canal and other forms of transportation. Entries wanted—contact Mrs. Yellenga Y.W.C.A., 49 N. 6th St., Zanesville, 43701.

**JUNE 23-24—MANCHESTER, CONN.** Manchester Sesquicentennial Celebration Crafts Show, Center Park. 11 a.m.-7 p.m.

**JUNE 23-JULY 14 WASHINGTON DEPOT, CONN.** Washington Art Assoc. Craft Show.

**JUNE 25-JULY 6—WILLIMANTIC, CONN.** 28th Annual Willimantic Art & Craft Workshop at Eastern Connecticut State College for credit or non-credit—all courses 3 points undergraduate or graduate credit. Study and work with outstanding craftsmen in well equipped shops, dormitory facilities. Early registration urged. Deadline June 8th. Write Kenneth H. Lundy, Director, Art & Craft Workshop, State Dept. of Ed., P.O. Box 2219, State Office Bldg., Hartford, Conn. 06115.

**JUNE 25-AUG. 29 BROOKFIELD, CONN.** 1973 Summer Program at the Brookfield Craft Center, Rt. 25 east of jct. with Rt. 7 midway between Danbury and New Milford. Frame loom weaving, casting, photography, quilting, pottery, etc. For information write Brookfield Craft Ctr., Brookfield, 06804 or call 203-775-9681. Enrollments limited and early registration urged.

**JUNE 27-JULY 1 RHINEBECK, N.Y.** "Craft Fair 8" ACC Northeast Region sponsor at the Dutchess County Fairgrounds (new location this year). First two days wholesale last three days retail.

**JUNE 29-JULY 1—ANAHEIM, CA.** Annual consumer show by Model and Craft Shows, Inc. at the Anaheim Convention Ctr. For details write Don Patton, 1791 Andrews St., Tustin, Ca. 92680.

**JUNE 30 DAVIS, ILL.** The Annual Arts & Crafts Show sponsored by the Davis Town & Country Assoc. held in Davis which is between Freeport, Ill. and Beloit, Wisc. on Rt. 75.

**JUNE 30-JULY 4—RIPLEY, W. VA.** Mountain State Art & Craft Fair, Cedar Lakes.

**JUNE 30-JULY 7—KUTZTOWN, PA.** 24th Pa. Dutch Folk Festival. Rare old crafts that are American, food rich and hearty, planned programs daily, camp sites, motels and private home accommodations. On the Festival Fair Grounds, 9 a.m.-7 30 p.m. Booklet available for \$1.00 featuring map of grounds, articles, etc. Pennsylvania Folklife Society, College Blvd. & Vine, Kutztown, Pa. 19530.

**JULY 1-29—STORM LAKE, IOWA** Exhibition site for Quilts, Coverlets and Country Pottery, at Buena Vista College. Exhibit consists of 58 examples of 19th century Amer. pottery, quilts and coverlets assembled by Donn & Patricia Young of Mt. Vernon, Iowa from their personal collection.

**JULY 2-AUG. 31—SAN FRANCISCO, CA.** African Textiles & Decorative Arts. M.H. DeYoung Memorial Museum.

**JULY 7-8 14-15 HURON BEACH, MICH.** 3rd Annual Arts & Crafts Festival (The Dancing Hippopotamus) Bearinger Twp. Hall. Preque Isle County, on Rt. 846 between Huron Beach & Black Lake. 9 a.m. to 8 p.m. Sale of all handicrafts, paintings, stained glass, macramé, weaving, ceramics, demonstrations. For info. Lilien Foster, 10073 Ocqueoc Lake Rd., Ocqueoc, Mich. 49763.

**JULY 8-13 AMHERST, MASS.** 10th Biennial New England Weavers Seminar, Univ. of Mass.

**JULY 9-13—ASHEVILLE, N.C.** Craftsman's Fair of the Southern Highlands.

**JULY 10-11—PARK RAPIDS, MINN.** North Star Arts & Crafts Festival at National Guard Armory featuring over 40 craftsmen & artists. 10 a.m.-9 p.m.

**JULY 11—ORLEANS, MASS.** Annual Show & Sale by members of Artists & Craftsmen's Guild of the Outer Cape on Village Green. 10-5 p.m.

**JULY 13-15—PORTLAND, ORE.** American Indian & Western Relic Show & Sale. Largest Indian show ever in the northwest—Indian traders & dealers from 10 states and Canada. Displays and Indian craftsmen at work. Held at Memorial Coliseum, 1401 N. Wheeler Ave. Info: Bruce Boles, 4130 S.W. Viewpoint, Portland, 97201.

**JULY 16-18—OAK BLUFFS, MARTHA'S VINEYARD, MASS.** 5th Craftsmen's Fair at the Wesley House Hotel. Open 10 a.m.-5 and 7 p.m.-9 p.m. Fine handcrafted items plus daily continuous craft demonstrations.

**JULY 17—ROCKLAND, MAINE** Annual Arts & Crafts Show sponsored by the Knox-Lincoln County Women of Extension. 10 a.m.-3 p.m. at the Rockland District High School. Theme "Christmas in July." Sandwich luncheon and decorated cake show.

**JULY 18-21—SAN FRANCISCO, CA.** Convergence '74 jointly sponsored by the Conference of Northern California Handweavers, Inc. and the Handweavers Guild of America, Inc. will feature seminars by noted craftsmen, demonstrations, exhibits at the Fairmont Hotel. Open for public viewing Fri. & Sat. 12 noon to 8 p.m. and Sun. 9 a.m.-4 p.m. For information Alice Partanen, Chrm., 783 Wedgewood Dr., San Jose, Ca. 95123.

**JULY 19-21 GUILFORD, CONN.** Guilford Handicraft Exposition. Green.

**JULY 22-24—MCALLEN, TX.** 9th Annual Meeting of the International Guild of Candle Artisans at the Fairway Motor Hotel. Inquiries from prospective members to Mrs. David Fleckenstein, 976 W. Highland St., Whittewater, Wis. 53190.

**JULY 27-29 BELLEVUE, WASH.** Pacific Northwest Arts & Crafts Fair.

**JULY 28—GREENVILLE, N.Y.** Crafts Day sponsored by the Catskill Valley Historical Society. Over 50 old time demonstrations—everything from glass blowing to horse shoeing. Old time country store and delicious country cooking. Greenville Central School, Rt. 81 from 10 a.m.-9 p.m.

**JULY 28-29—BLUE HILL, MAINE** 4th Annual Arts & Crafts Show.

**AUG. 1—ORLEANS, MASS.** Annual Show & Sale by members of Artists & Craftsmen's Guild of the Outer Cape on the Village Green. 10 a.m.-5 p.m.

**AUG. 4-6 ATLANTA, GA.** 2nd Annual Craft and Hobby Show in the Atlanta Civic Ctr., Main Exhibit Hall. A minimum of 500 buyers from throughout southeastern U.S. sponsored by S.E. Hobby Assn. Trade only 9 a.m.-12 noon each day and for consumers 3 p.m.-9 p.m. daily.

**AUG. 5-24—OKOBOJI, IOWA** Lake Art Ctr., exhibition site for "Quilts, Coverlets and Country Pottery." 58 examples of same from 19th century Amer. assembled by Donn & Patricia Young of Mt. Vernon, Iowa from their personal collection.

**AUG. 8-9—BREWSTER, MASS.** Society of Cape Cod Crafts men 21st Annual Fair at the Brewster Elementary School Grounds. 10 a.m.-6 p.m.

**AUG. 10-12 CUMBERLAND, MAINE** United Maine Craftsmen Fair 1973 at the Cumberland Fairgrounds. Gate fee \$1.00 per adult & free parking on the grounds. Demonstrations, entertainment, exhibits, country store and restaurant.

**AUG. 11-12—MANISTIQUE, MICH.** Manistique Annual Arts & Crafts Show at Manistique High School, Old Gym. Corner of Main & Maple. Aug. 11 from 11 a.m.-8 p.m. Aug. 12 10 a.m.-5 p.m.

**AUG. 16-18—NEW PALTZ, N.Y.** Photography & Craftsman photo workshop weekend. Univ. at New Paltz.

**AUG. 18-SEPT. 1—GREECE** Craft tour of Greece and the Greek Islands. For details write Fischer Travel Agency Echo Plaza, Springfield, N.J. 07081.

**AUG. 24-SEPT. 8—LONDON, ENGLAND** International Handicrafts Exhibition, Empire Hall Olympia Trading Complex.

**AUG. 25—SHAKER HEIGHTS, OHIO** Second Miniature Fair at the Somerset Inn. Twenty of the most prominent dealers with a great variety of minis for sale. 10 a.m.-6 p.m. (adm. \$1.00) sponsored by the Cleveland Miniature Society.

**AUG. 31-SEPT. 1-3—HYANNIS, MASS.** (Labor Day Weekend) Artists & Craftsmen invited—write American Crafts Expositions, P.O. Box 274, Farmington, Ct. 06032.

**SEPT. 8-9, 15-16, 22-23—MINNEAPOLIS, MINN.** 3rd Annual Minnesota Renaissance Fair. 10 a.m.-6 p.m.

**SEPT. 22-23—PORTLAND, ORE.** Annual China Show of the Oregon Society of China Painters held at the Memorial Coliseum. For info Mrs. Doris Swayne, 6063 N.E. Glisan Portland, 97213.

**SEPT. 23 Thru OCT. 21—BINGHAMTON, N.Y.** NAKED CLAY—selections from the collections of the Museum of the American Indian. Includes 90 examples of the work of the native Amer. pottery from North, Central and South American and West Indies at Roberson Ctr. for Arts & Sciences, 30 Front St., Binghamton, N.Y.

**OCT. 4-6—HOT SPRINGS, ARK.** Fifth Annual Hot Springs Arts & Crafts Fair at Garland County Fairgrounds, Higdon Ferry Rd. from 10 a.m.-9 p.m. Handmade crafts of all kinds made by native craftsmen, free adm. and parking, sponsored by Garland County Extension Homemakers Council.

**OCT. 5-6—CONCORD, MASS.** Annual Craft Fair of Minute Man Crafts of Mass., Inc. at Monument Hall. Oct. 5 10 a.m.-8 p.m. & Oct. 6 from 10 a.m.-5 p.m. Demonstrations & Sales. Adm. free.

**OCT. 6-8—GALVESTON, TX.** 1st Annual Galveston Beach Arts & Crafts Show.

**OCT. 3-DEC. 2—CLEVELAND, OHIO** African Textiles & Decorative Arts, The Cleveland Museum of Art.

**OCT. 12-14 NATCHEZ, MISS.** 1st Annual Miss Craft Fair called "The Great River Roads Craft Fair at Natchez" and sponsored by Trinity Day School. Held in the Natchez City Auditorium on Jefferson St. and in the adjoining antebellum home "Choctaw." Oct. 12 and 13 10 a.m.-9 p.m. and Oct. 14 from 1 p.m.-6 p.m. During Oct. 14 from 9-30 a.m.-1 p.m., a number of antebellum homes will be open for touring.

**OCT. 13-14 RISING FAWN, GA.** Plum Nelly Clothesline Art Show.

**OCT. 16-20—GATLINBURG, TENN.** Craftsman's Fair of The Southern Highlands.

**OCT. 18-19 NEW BRITAIN, CT.** Fifth Annual Craftsman Fair at Trinity Methodist Church. Write Mrs. H.M. Hornkohl 34 Underhill Lane New Britain, 06053.

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We found it is essential to use magazine pictures (pictures from wrapping paper, books, catalogs didn't work for us) and some magazine pictures "took" better than others. We suggest you get *Mag-Art* (\$1) which is Magic Print's illustrated guide to transfer art if you are really interested in

CREATIVE CRAFTS



working all kinds of surfaces. The handbook lists the magazines which transfer best, special tips for special surfaces, how to affect the brightest and clearest transfers, etc.

We chose three different surfaces to test so that we could give our readers an over-all picture of the effectiveness of this process. All three objects came out very clear, and we must add that we laundered the pillowcase in a washing machine and ironed it before it was photographed. The cup could go through a dishwasher only if an overspray of Crackle Glaze or the like were used. We chose the plastic cup to see how this method would work on a curved surface. When transferring pictures to fabric we found that the picture you wish to transfer should be cut out rather than use the square page as it comes out of the magazine. Cutting or trimming should be done while the transfer is wet. The Magic Print technique is one of the easiest to master, has fewer steps and the results we found to be excellent. Magic Print offers kits for a variety of surfaces: the Magic Print Creative Kit for fabrics and the #100 Magic Print Mini-Kit; Decoprint kit for hard surfaces; Decollage for transfers to paper canvas; Magic Print Paper Refills, Rough Print for transfers to rough surfaces; "Stick-em-up," the emulsion for use on rough surfaces or burlap.

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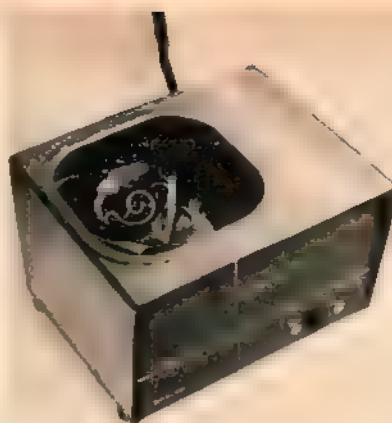
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We first tested the models out on jewelry, specifically tarnished silver, using a provided sample of Silver/Gold Cleaner. It did a creditable job of removing the discoloration on most, but on badly tarnished metal we'd recommend use of the Heavy Duty Jewelry Cleaner. The latter was utilized to reclaim old diamond jewelry and to make it gleam; unfortunately, the staff ran short on subject matter rather rapidly. The instructions cautioned us not to dip pearls or costume jewelry with water-based glue.

The Art Department kicked in several artist and draftsmen drawing pens for a free cleaning job. Rock souvenirs from the Art Director's recent vacation had their brief time in the cleaner and, after a short brush-up and soaking, lost much of the encrusted soil. Jewelry findings which had been sitting around for several years were improved somewhat when cleaned with a detergent-ammonia mixture in the Cleaner.

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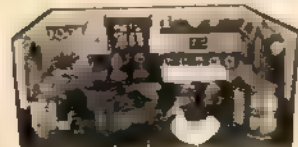


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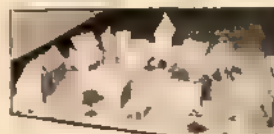


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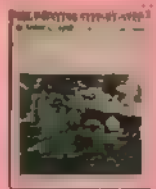
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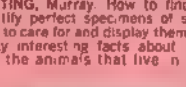
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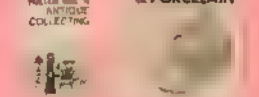
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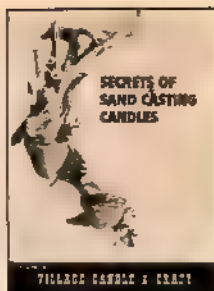
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Most Chianti wine bottles come in a basket with raffia running up and down, and this is held around the wide part of the bottle by a plastic ring. If you cut this ring the bottle can be lifted out. You will notice the ends of the raffia are folded down and are loose after the bottle is removed. To make a container, replace the plastic ring with a rawhide shoe lace, a piece of heavy yarn, or even a length of elastic. Then glue down the loose ends. Bring the beginning and the ending of the rawhide lacing or yarn to the outside and leave about a ten-inch end to be tied in a bow, making an adjustable covering.

To hang your planter, run yarn under the yarn, or a rawhide lacing under the



rawhide that is encircling the container.

I found a brand of Chianti wine with the bottle wrapped round and round with material much like the fiber rush used on chair seats. It's a bit thicker than the regular fiber rush and it is glued on. I cut the neck off of this bottle, smoothed the rough



edge with emory paper, and made a harness of four lengths of rawhide lacing. A separate length of rawhide is tied around the basket at the bottom just below where it begins to flare out, and the four long lengths are tied onto it at twelve, three, six, and nine o'clock. Then another length is tied around the bottle just above the basket to hold the long lengths in place. The four long lengths are tied together about a foot above the bottle so it can be hung. This glass container would be used for potting ivy, or for cuttings in water.

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container from sisal twine. The ball that I purchased for 39¢ contains seventy yards and tests at one hundred and fifty lbs. break. This material is very much like binder's twine. To make: Cut eight four-foot lengths and tie all eight together with an overhand (the simplest kind) knot about six inches from the end. Now if you number the strands one to eight, tie numbers one and two together with another overhand knot about four inches above the first knot. Then tie numbers three and four, five and six, and seven and eight together, four knots in all. About four inches above this row of knots tie numbers two and three together (one strand from one and two in the first row and one strand from three and four), then four and five, six and seven, and then number eight with number one. Four more knots. Now center the big first knot on the bottom of a large apothecary jar and the first and second row of knots will hold the jar in a cradle. Pull all eight ends up and knot together a foot or so above the top of the jar to hang. This will hold a flower pot, vase, or any container that you choose. To make the "tails" below the bottom knot a little more decorative, fray the twine ends by untwisting them.



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# "IN" STITCHES

by Joan Dater

Summer months are ideal for small needlework projects. Take your purchased kits or individually designed handiwork to the pool, park, or favorite vacation spot. Relax under a cool shade tree and do your own thing whether it be embroidery, crewel or needlepoint.

All three kinds of needlework are easily transported and picked up as long as they are lap-size or smaller. No time for hurrying—the pace of summer is slow and so should be your pace. Savor each stitch as you do the gentle breezes and warm sun. Take time for daydreaming.

If you're visiting a new vacation spot, you might like to take home a hand-made souvenir—one that you've designed yourself. Not only will you be taking home a cherished item but pleasant memories that will be on instant recall. Here is our suggestion—a souvenir belt made from upholstery webbing and embroidered with crewel yarns depicting points of interest.

Our belt was made as a souvenir of Liv-



More belts and small decorative accessories such as scissors cases, lipstick and rain hat cases all worked in needlepoint are illustrated in *A New Look at Needlepoint*, by Carol Cheney Rome and Georgia French Devlin, Crown Publishers Inc., 419 Park Avenue South, New York, New York 10016, \$7.95. The book is well-illustrated with many color pictures and large scale graphs of 80 different stitches. Twenty-three finished projects are featured. This book is sure to inspire anyone interested in needlepoint.

If you haven't tried bargello, summertime is ideal. Try making a hosiery case sporting a medley of bargello stitches. Guaranteed not to bore! Bargello differs from traditional needlepoint in that the stitches are worked vertically over a number of mesh. The book is *Bargello Stitchery* by Jo Ippolito Christensen and Sonie Shapiro Ashner, Sterling Publishing Co., Inc., 419 Park Avenue South, New York, New York 10016, \$2.95.

Jo Christensen has also authored a small book on trapunto or decorative quilting. Several methods of stuffing fabric to produce a raised pattern are explained and well-illustrated.

Trapunto, sometimes called Italian quilting, is a form of quilting in which only a specially chosen design is raised. You stitch along this design through two layers of fabric and then insert stuffing between. The design may then be hand stitched or machine stitched with matching or contrasting thread or yarn. Trapunto adapts well to afghans, pillows, aprons, kitchen accessories, children's clothing and slippers, lamp shades and wall hangings. *Trapunto: Decorative Quilting* is also published by Sterling and sells for \$2.95.

Want to really be creative and let your imagination fly? Make a collage appliqued with various fabrics and textures using cloth, yarns, various stitches and even feathers and beads. Emphasizing needlework as an imaginative artform is the book *Creative Stitchery* by Dona Z. Meilach and Lee Erlin Snow, Rolly and Lee Books, 114 West Illinois St., Chicago, Ill. 60610, \$2.95. The pages are fascinating to leaf through. Most of the items depicted are used as wall hangings and were adapted from original oil paintings, some abstract and some representational. There is a section on designing with bleach and/or dyes to obtain unusual fabric designs.

Part of summer fun is to try something you haven't done before. You know how much you've accomplished and what you can do at this point. Simply go on from there! Good luck and have fun!



ington, New York, a rural 19th Century village in eastern New York State. The buildings depicted are a red fire house, the Dutch Reformed Church, the grey library and the Town Hall (white with green trim).

Designer Anna Lockwood started with a strip of upholstery webbing cut to a desired waist size. With a felt-tip pen, she drew on the buildings and filled them in with crewel yarns in the satin and long and short stitches. When the embroidery was complete, she attached a light weight cotton lining, stiff enough to give the belt some shaping. Rug yarn and a crochet hook were used to crochet the loops and ties on the belt.



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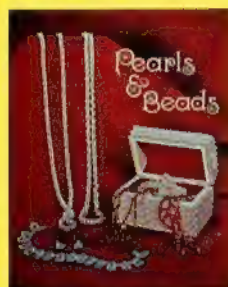
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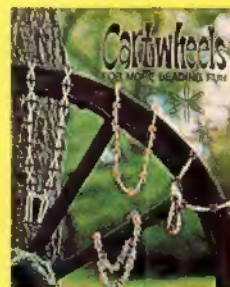
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#### MAGNETIC ARTFOAM #5



#### HOLIDAY MAGNETIC

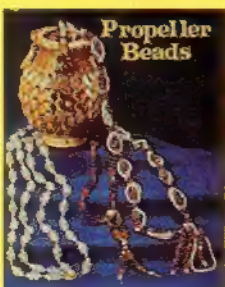
#### ARTFOAM

#### MAGNETIC ARTFOAM #3



### FELT PUPPETS \$1.25

Detailed instructions for making beautiful felt hand puppets. Animals, Santa, and a court jester are only a few of the puppets featured in this exciting new book.



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Fully illustrated book using unique propeller beads. Interesting belts, necklaces, earrings and bracelets provide a wide variety of beading projects.

\*All prices are suggested retail.

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